

# INDONESIANA

BRIEFING ON INDONESIAN ARTS AND CULTURE

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*landscape*

**SUBAK**

A little local wisdom

*traditional village*

**TENGER**

Catching the sunrise in Tengger

*fine art*

**BASUKI  
ABDULLAH**

The man who enchanted a king

*art*

**YOUNG  
INDONESIAN  
ARTIST**

Define the new perspective of arts

*film*

**AFTER THE  
CURFEW**

From Indonesia to world cinema

VOLUME  
**1**  
2014





RUMAH BUDAYA INDONESIA (HOUSE OF INDONESIA CULTURE):  
***THE MEANING OF SOFT  
POWER DIPLOMACY***





THE RICHNESS OF INDONESIA'S CULTURAL HERITAGE DESERVES TO BE PRESERVED, DEVELOPED AND INTRODUCED TO THE CITIZENS OF THE WORLD, AND THE COUNTRY'S MINISTRY OF EDUCATION AND CULTURE IS AIMING TO DO EXACTLY THIS THROUGH ITS HOUSE OF INDONESIAN CULTURE PROGRAM.

“

*Each tribe and ethnicity has a specific culture and tradition*

Soft-power diplomacy is a means of political influence that draws its power from a country's culture, values and ideas. It is thus distinct from hard power, which uses military muscle in order to back up its diplomatic efforts, and such cultural diplomacy is currently gaining in importance in the context of international relations. At the end of the Cold War, in order to build a global community and to strengthen international relations and regional networks, culture started to become an increasingly important element within the realms of international relations and diplomacy.

The country of Indonesia is situated on the equator and its territory extends all the way from Sabang to Merauke, encompassing some 1.9 million square kilometers along the way. Indonesia, moreover, boasts 17,000 odd islands, as well as over 500 distinct ethnic groups speaking some 742 dialects. Each of the country's tribes and ethnicities has its own specific cultures and traditions, and these make up Indonesia's priceless cultural inheritance.

Despite this huge diversity however, the country remains united by its national motto, "Bhinneka Tunggal Ika", meaning "Unity in Diversity". Indonesia then has a uniquely diverse culture and is thus an impressively rich country. Indeed, various elements of Indonesia's cultural heritage have already been recognized as a part of our wider world heritage by UNESCO (the United Nations Educational, Scientific and Cultural Organization), and these elements include the country's traditional puppet shows, batik textiles, the saman dance, keris swords, the *angklung*

and the *oken*. Meanwhile, in terms of Indonesia's more tangible culture heritage, the temples of Borobudur and Prambanan, the Sangiran early-man site in Central Java, as well as the Subak agricultural-system landscapes of Bali have all received recognition as being of global cultural importance.

Indonesia's richness and cultural diversity can thus be seen as one of the country's main assets and strengths, and will hopefully help to lay the groundwork for Indonesia's next goal of becoming a major player on the world stage. Indonesia's cultural diversity should thus be recognized as a vital building block of our ever-evolving global civilization and in an attempt to realize this goal, Indonesia's Ministry of Education and Culture is developing Rumah Budaya Indonesia across several countries around the world.

#### RUMAH BUDAYA INDONESIA/THE HOUSE OF INDONESIAN CULTURE

Rumah Budaya Indonesia aims to introduce the country's many wonderful customs and traditions to people living all over the globe. With this objective in mind, it is important for the project to develop activities aimed at the dissemination and teaching of Indonesian culture, which remain open to the general public in various spots around the world. In these enriching spaces, people can learn about Indonesia's culture, history, arts and social development wrapped up in one all-encompassing national journey. More than just a passive spectacle though, visitors to the centers and people interested in Indonesia also have the opportunity to learn language, music

“

*Rumah Budaya  
is a concept  
which seeks  
to promote  
Indonesian  
culture overseas*

and traditional dances directly from Indonesian experts in their respective fields.

With its aim of creating appreciation for Indonesia in all of its fascinating diversity, Rumah Budaya Indonesia will be focusing on several areas. Firstly, Indonesian art work will be exhibited, both classical and contemporary. Dances and music will also be on the agenda, as well as some of the country's traditional puppet shows, and there will be dance and musical performances to enjoy, as well as screenings of Indonesian movies, traditional martial-arts demonstrations, exhibitions of traditional weaponry such as the keris, literary readings and even Indonesian culinary bazaars, which, it is hoped, will end up attracting visitors in their droves.

In addition, many basics of the country's rich cultural heritage will also be available in the form of classes, so that visitors can play a much more active part in their relationship with Indonesia. In its role as an Indonesian cultural-learning center, the Indonesian House of Culture will offer classes in traditional dance, musical instruments such as the gamelan and *kulintang*, batik-making sessions, Indonesian language instruction, and even classes in cooking traditional food.

Rumah Budaya Indonesia is being developed by the Ministry of Culture and Education of Indonesia, and preparations have been underway since 2012. It is hoped that the first fruits of the project will see centers opening across ten countries in the near future: the United States, France, Germany, the Netherlands, Turkey, Australia, Japan, East Timor, Singapore and Myanmar.

Moreover, this very bulletin is also an integral part of the project and offers an important medium of communication and dissemination for Rumah Budaya Indonesia. And so we wish you happy reading!

*The gamelan; one  
of Indonesia's most  
famous musical  
exports*



# INDONESIANA

BRIEF ON INDONESIAN ARTS AND CULTURE



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CULTURE, as a part of a country, is a way of life and legacy for a nation. No matter how small the country, it still has culture at its roots, and ideas and interactions that resonate among its people.

We are proud to present a house of Indonesian culture, a project which aims to show off Indonesian culture to the whole world. Moreover, we are inviting people from overseas to study and discuss Indonesian art, from movies to books to dance and other cultural forms. This small bulletin, as an introduction to our country's culture, will hopefully pique your interest and encourage you to seek out your local House of Indonesian Culture.

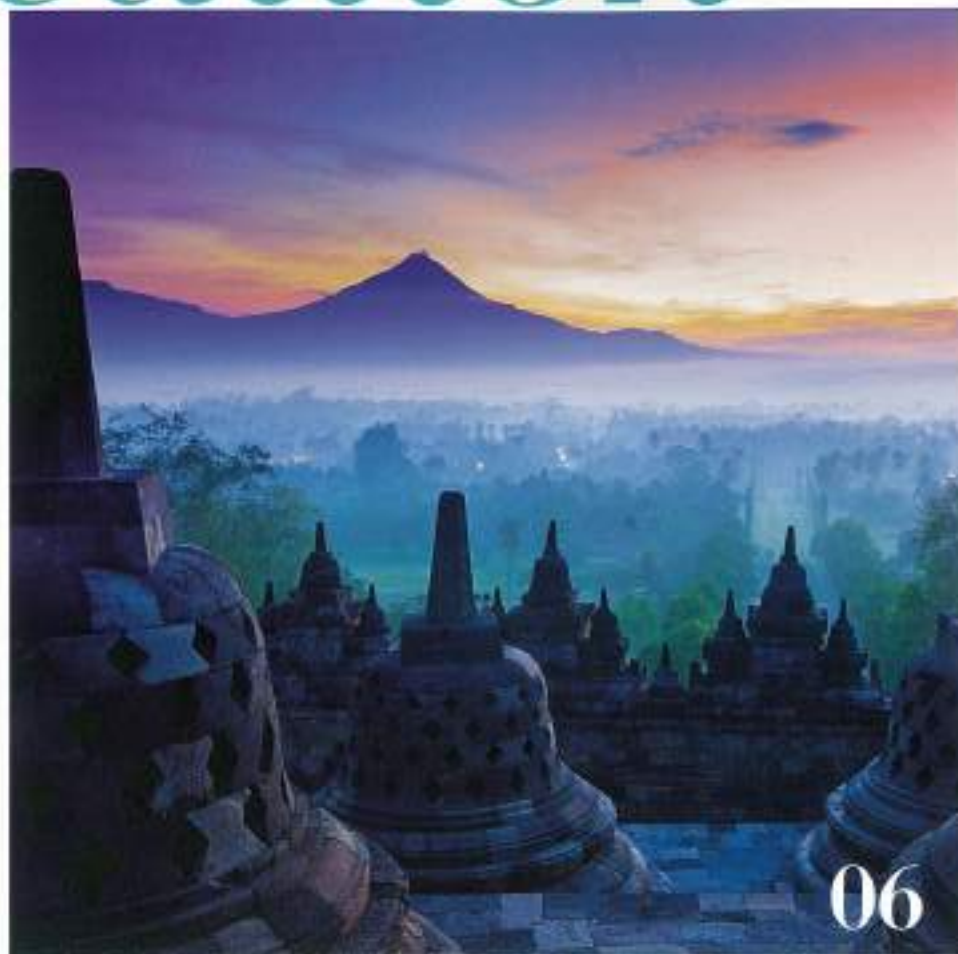


Detail from the Basuki Abdullah painting "Kakak Beradik" which is a now part of the Indonesian National Gallery's collection.

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# this edition

WHAT COMES ACROSS YOUR MIND when you hear the word "Indonesia"? Is it Bali and its beautiful beaches? Or is it Yogyakarta and its proud cultural heritage? When Indonesian culture receives global recognition, it makes us proud, and when people wish to get to know Indonesia and its cultural essence a little better, we hope that we can be of help. Indonesia is rather difficult to sum up in a short sentence and a much larger volume would be required in order to describe this country of 17,000 islands, three time zones and hundreds of local languages, a country whose unique values can take years to explore. We are very proud however to present *Indonesiana*, a bulletin which is aimed squarely at introducing just a small part of Indonesian culture to the world at large. We should stress that this is just an introduction though, so please use this volume as just a beginning point in a bid to pursue further explorations of this amazing country. In this edition, we present *subak* heritage from Bali, the ancient literature of the *loncar* tradition and "After the Curfew", a classic Indonesian movie that has just been restored and reintroduced to the world.



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# fast & facts



## THE ISLANDS

Indonesia is the largest archipelago in the world and within its 1.9 million-square-kilometer borders lie roughly 17,100 tropical islands. Some are big, some are small, and some remain uninhabited or even unnamed. The country's best-known spots are Sumatra, Kalimantan, Java, Sulawesi and Papua, while arguably the most famous island of all is Bali.

## THE NAME

The name Indonesia derives from the Greek word "nesos", meaning "island", and "indus", which means Indian.

English ethnologist George Windsor Earl proposed the names Indunesia or Malayunesia, while his student James Richardson Logan preferred the term Indonesia. Indonesian nationalists adopted the name in the early 1900s which stuck until the present day.

## AREA

Its location between the Pacific and the Indian Oceans has brought a number of benefits for Indonesia, one of which is undoubtedly the country's abundance of sandy beaches. These superb stretches of sand are complimented by pristine seas and serene atmospheres, which never fail to reel in plenty of tourists. And Indonesia's vibrant waves and diverse marine ecosystem also attract watersport enthusiasts in huge numbers.



## TIME ZONES



Indonesia's borders stretch 8,514km from Sabang, which is located at the archipelago's north-western tip, just north of Sumatra, all the way over to Merauke on the island of Papua, the Indonesian town that lies furthest eastwards. As the country spans such a huge area, it is divided into three time zones. The islands of Sumatra, Java and half

of Kalimantan run on Western Indonesian Standard Time (GMT +7.00). The other half of Kalimantan, Bali, Nusa Tenggara, and Sulawesi run on Central Indonesian Standard Time (GMT +8.00), and the islands of Maluku and Papua set their watches by Eastern Indonesian Standard Time (GMT +9.00).

## THE RING OF FIRE

This group of volcanoes that stretches across the Pacific belt accounts for around 90% of the world's earthquakes. Indonesia is home to a large number of volcanoes and some of the horseshoe-shaped Ring of Fire's most notable eruptions have historically occurred within the country's borders. Starting from the Lake Toba super eruption of some 70,000 years ago, which gave birth



to the enormous island of Samosir; the colossal 1815 explosion of Mount Tambora, an eruption so massive that it caused wide spread harvest failures in Europe and America; as well as the infamous 1883 eruption of Krakatau, which destroyed the volcano's original three peaks, unleashed huge tsunamis and sent out a shock wave that circled the globe seven times.



## PEOPLE

Indonesia supports a huge population of over 250 million people, making it the fourth most populous country in the world, after China, India and the USA. Among the country's five largest islands – Sumatra, Java, Kalimantan, Sulawesi, and Papua – Java is by far the most populous, with over 140 million souls densely packed between its shores. Java is also home to the national capital, Jakarta. As the center of government and business, Jakarta is the most populous city in the country and supports a population of some 10 million people, and counting.



## LANGUAGE

Indonesia is a culturally diverse country and an amazing 600 odd indigenous languages are spoken within its borders. After the country gained its independence however, the nation's young nationalists developed a new, unified language which they modified from the Malaysian language of Bahasa Malay. In 1928, this new language, which they called Bahasa Indonesia, was adopted as the country's national language.

Situated between the two continents of Asia and Australia, and famous as a trading hub since the thirteenth century, Indonesia has historically played host to a diverse selection of visitors from around the world, and many of these have made the

country their home. In the modern era, an increasing number of international companies have commenced operations on Indonesian soil, and this in turn has led to an increasing number of foreign nationals living and working in the country.



## FOREIGN NATIONALS



## ETHNICITY

Around 6,000 of Indonesia's 17,100 islands are inhabited. Over the centuries, ethnic groups residing in each island have developed and preserved a hugely diverse set of cultures and traditions. Some of these traditions have their roots in Malay culture, while others are more reflective of Arab or European origin. Moreover, the country's ethnic groups boast a range of varied physical attributes. The peoples of Sumatra and Kalimantan have deep roots in the Malay diaspora, so most of them have lighter complexions, slanted eyes and often more pronounced jaws. The Javanese usually possess slightly darker skins and somewhat more delicate features, while the populations found in the east of the country tend to be dark skinned and have curly hair.

## RELIGION

Religion is an important part of Indonesian society, and religious faith is both recognized and obligated by the constitution. Some confusion revolves around the status of religion in Indonesian society however. It is often said that Indonesia is the largest Muslim country in the world, when in fact Indonesia is far more accurately described as the country with the largest Muslim population in the world. The Indonesian government recognizes six religions: Islam, Protestantism, Catholicism, Buddhism, Confucianism and Hinduism. Around 87% of the population embrace Islam, and the country accounts for around 12% of the global Muslim population.



# fast & facts



## MOTTO AND IDEOLOGY

Due to the wide range of cultural and religious differences found across the country, Indonesia was founded on ideas of tolerance and unity, and relies on these two core values to keep the peace within its borders.

After declaring its independence on August 17, 1945, Indonesia adopted the national motto "*Bhinneka Tunggal Ika*", which loosely translates as "Unity in Diversity". This national motto is reinforced by a national ideology known as Pancasila, which underpins all of the country's laws.

## HOME OF AN EX-WONDER

Although no longer counted as one of the Seven Wonders of the World, Borobudur remains one of the country's proudest landmarks. Studded with 2,672 relief panels and 504 Buddha statues, this iconic Buddhist monument was built in the ninth century during the reign of the Syailendra Dynasty. Its impressive structure and stonework have now stood the test of time, while its Gupta architectural design reflects India's influence on the region. Located on the island of Java, between the imposing volcanoes of Merapi and Merbabu and close to the city of Yogyakarta, this cultural milestone welcomes thousands of visitors each year.



## SPORTS

Sports are hugely popular in Indonesia, both in terms of participation and spectating. Badminton has unquestionably proved to be the country's most successful sport over the years, with a string of wins and medals at various international tournaments, including the Olympics, and the Thomas and Uber Cups, as well as the Southeast Asian Games. However soccer is arguably the more popular sport these

days and the Indonesian domestic league has spawned literally millions of hardcore fans from around the archipelago. Another sport that has achieved both local and international popularity is Pencak Silat. This native Indonesian martial art has now been turned into a competitive fighting sport which is contested during Pekan Olahraga Nasional (National Sports Week), as well as at the Southeast Asian Games.



## RICH BIO-DIVERSITY

A tropical climate, fertile soils created by volcanic lava and minerals found both on land and in the sea make Indonesia the ideal habitat for a huge range of unique and endemic flora and fauna. With 1,531 bird species,

515 mammal species and 1,650 fish species, Indonesia sits among the top-five most biologically diverse countries in the world. Unfortunately however, some species are now identified

as being critically endangered. Among the country's endangered creatures are the Bali starling, the Javanese one-horned rhinoceros, the Sumatran orangutan, and the Komodo dragon. Indonesia is also home to *Rafflesia Arnoldi*. This capacious bloom can grow to a width of 1.2m and weigh 7kg, making it the largest single bloom in the world.

## NATURAL RESOURCES

Indonesia is rich in natural resources. The country's tropical climate makes it a perfect environment in which to grow spices, and this particular resource has been a trader's object of desire for centuries. Indonesia is also one of the largest oil producers in the

world, and arguably the biggest in Southeast Asia. Natural oil was first discovered here during the Dutch colonial era and drilling commenced soon afterwards. Indonesia continues to play a significant role in the international oil industry.







INDONESIANA

# HERITAGE

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SUBAK / 10 // WAE REBO / 16 // BAWOMATALUO / 20 // TENGGER COMMUNITY / 26 // BATIK / 32 //  
SAMAN DANCE / 36 // HUDUQ / 42 // LONTAR / 46 // JAMU / 50 // CHILDREN'S PLAY / 54



*landscape*







# SUBAK

## TIMELESS BALINESE HERITAGE

Everybody agrees that Bali has all of the charm of a world-class travel destination. The island's culture, as well as the beauty of its natural heritage, have succeeded in attracting tourists from all over the globe to Bali's shores for a number of decades now. People can customize a Bali holiday to their own specifications, and the island serves both budget and splurge travelers, and both beach and mountain lovers, as well as everything in between.

One of Bali's best loved elements is the richness of its cultural inheritance, which includes dance, temples and ceremonies. Bali is a mainly Hindu island and thus ceremonies and temples feature strongly in the daily lives of its people, while being closely related to the issue of water management. Indeed, Bali boasts its very own unique water-management system, which is known as subak, and the island's beautiful terraced rice paddies are a tourism icon which are the result of this traditional water-management system.

### A VERY BALINESE SYSTEM

The subak system dates all the way back to the ninth century and the landscapes around the island's royal temples. Included among these temples is the Royal Temple of Pura Taman Ayun, the largest and most impressive piece of traditional architecture in Bali. The subak itself reflects the philosophical concept of Tri Hita Karana, a Hindu idea that brings together the realms of the spirit, the human world and nature. This philosophy is the result of an intimate cultural exchange which took place between Bali and India over 2,000 years and which has shaped the very landscape of Bali.

Bali is also home to several volcanoes, which have provided the island with fertile soil. This soil, when combined with a wet tropical climate, makes Bali an ideal place for crop cultivation. Water from the island's rivers is channeled into specially dug canals, which in turn irrigate the land, allowing for the cultivation of rice on both flatland and mountain terraces. In order to maintain a decent irrigation system for the island's rice fields, the subak system, as



*The subak system is implemented in many Balinese villages.*

*Rice farmers during the harvest season.*

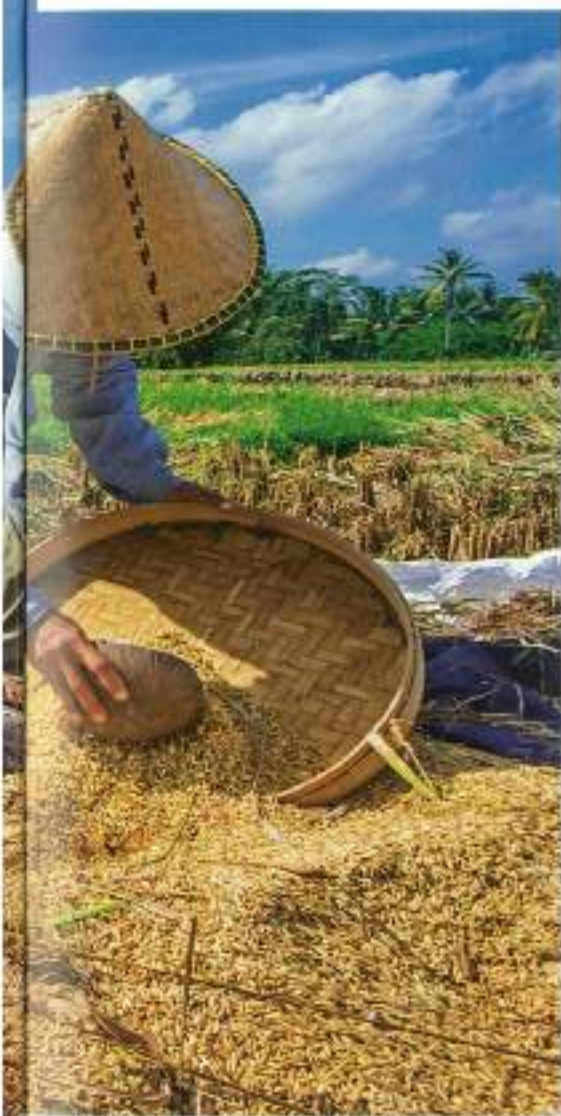






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*The condition of various agricultural sites on the island is becoming increasingly fragile and is under pressure from development.*



an integral part of Bali's water-temple network, is carefully managed to take into account the ecology of the island's rice terraces, as well as the scale of the water source.

The overall subak system exemplifies the Balinese philosophical principle of Tri Hita Karana and its fusion of spirit, the human world and nature. Indeed, water-temple rituals are often held in order to promote a harmonious relationship between people and their environment, and the active engagement of the population in these rituals emphasizes their dependence on the life-sustaining forces of the natural world.

In total, Bali boasts around 1,200 water collectives and between 50 and 400 farmers have to manage the supply from each single water source. There are five sites that exemplify the interconnected natural, religious and cultural components of the traditional subak system and the island's landscapes are perceived to have sacred connotations. The subak system is still fully functioning to this day, while farmers continue to grow traditional Balinese rice without the aid of chemical fertilizers.

Bali's sacred water sites include the Supreme Water Temple of Pura Ulun Danu Batur on the edge of Lake Batur, a crater lake which is regarded as the ultimate origin of every spring and river on the island. Other famous water-related sites on the island include the Subak Landscape of the Pakerisan Watershed, which is the oldest known irrigation system in Bali; the Subak Landscape of Catur Angga Batukaru, whose terraces were first mentioned in a tenth-century inscription, making them amongst the oldest in Bali; and the Royal Water Temple of Pura Taman Ayun, the island's largest and most architecturally distinguished regional water temple, which exemplifies the wide-ranging expansion of the subak system as a part of the largest Balinese kingdom of the nineteenth century.

Subak components include the forests which are the source of the island's water; the instantly recognizable terraces which dot the paddy landscape; the rice fields which are connected by a system of canals, tunnels and weirs; villages; and the island's many temples of varying size and importance, which mark either a





*Rice farmers harvesting their crops*

*The Royal Water Temple of Pura Taman Ayun*

source of water or its passage downhill to its eventual destination on irrigated subak land.

#### **PRESERVING HERITAGE**

The various processes involved in the subak system, which has shaped Bali's landscape in the form of irrigated, highly organized terraced agriculture, remain both vibrant and resilient. The island's agricultural areas are all still farmed in a sustainable way by local communities and their water supplies are still democratically managed by the various water temples.

These elements of the system remain safe, however Bali's terraced

landscapes remain highly vulnerable to a range of social and economic changes, including changes in agricultural practices and increasing pressure from tourism. Increasing villa and hotel development creates an incentive for farmers to sell their land, and thus the subak management system will need to provide support to these farmers in order to sustain these traditional systems and to provide benefits that will allow farmers to stay on their land.

The condition of various agricultural sites on the island is becoming increasingly fragile and is under pressure from development, especially development associated with tourism. The visual settings of the five main sites extends beyond their boundaries and buffer zones, and in a few cases extensive development has already occurred that has ended up disturbing these settings. It will be essential to protect the wider context of these sites in order to avoid further loss of visual integrity. The management of water is also a critical element in maintaining the visual quality of the property.

A legal framework pertaining to conservation and spatial planning on proposed construction sites as well as the protection of the island's agricultural heritage was established by Provincial Decree in 2008. A specific legal framework for the areas in question was also established via a Memorandum of Understanding between the Government of Bali and Regencies of Bali for the Establishment of the Strategic Area of Bali. This agreement legally codifies conservation and spatial planning at the five sites, including tangible and intangible heritage, as well as agricultural and forest ecosystems within the various site boundaries. The Provincial Decree is based on National Law No. 26/2007 and National Government Decree No. 26/2008, which concern spatial planning and the establishment of National Strategic Areas for the conservation of critical cultural landscapes.

Most subak possess written legal codes, which are known as



*awig-awig*. These feature detailed points pertaining to the rights and responsibilities of subak membership. *Awig-awig*, or traditional customary laws and regulations, including subak management and the traditional protection and conservation of cultural properties, are covered by regulations of Bali Province Number 5 (2005) Section 19. These regulations clarify zoning for protected sacred sites such as temples, and the regulations are based on local *awig-awig*.

Rice terraces within the sites are also protected against large-scale tourism development by Tabanan Regency Decree No 9/2005. Bali's precious temples and archaeological sites are currently protected under National Law No.5/1992 Concerning Items of Cultural Heritage, and the component sites are designed as Strategic Areas which may receive unusual levels of support from the Provincial Government. A management plan has also been adopted by the Provincial Government of Bali. This plan puts in place a management system that aims to sustain traditional practices and prevent inappropriate development.

All of the properties and their component parts are living sites that remain in heavy and continuous use by the local community. These sites are communally maintained by the subak system in the traditional manner. Temple maintenance remains in the hands of the community, who traditionally contribute funds and materials, and who also volunteer labor for routine conservation measures. These measures are carried out in cooperation with the local government and the Archaeological Office for Bali-NTB-NTT Province, who provide the necessary expertise.

To sustain the living landscape, Bali's traditional systems will need further support, and benefits that will allow farmers to stay on their land will also need to be offered. The protection of the settings of these valuable landscapes will also be essential in order to protect the sources of water that underpin the subak system.





*architecture*

# WAE REBO

LOCATED IN EAST NUSA  
TENGGARA, WAE REBO  
HIDES SEVEN UNIQUELY  
DESIGNED TRADITIONAL  
HOUSES. SUBJECTS  
OF INTERNATIONAL  
INTEREST AND MORE  
THAN A FEW ADMIRING  
ARCHITECTS.



**T**he history of Indonesia is rife with mysticism. There is an interesting story around every corner, behind every landmark and traditional village, ritual and belief. Some, like Tangkuban Perahu and the Prambanan Temple, became popular folklores known by many Indonesians and foreigners alike. But others, like Wae Rebo, are practically unknown. Hidden from the glitz and glamour of the outside world, this remote village in the district of Manggarai, Flores Island, East Nusa Tenggara, exists for the preservation of traditional houses known as **Mbaru Niang**.

This traditional village is so remote and removed from civilization, that rarely does it get the chance to welcome visitors. When it does though, most of the visitors are foreigners from America and Europe. Up until 2008 around 350 names are recorded to have visited Wae Rebo...none of them were Indonesians. 2008 was to prove something of a landmark year however, as that is when the first Indonesian visit was recorded. With only a photograph and teeny bits of information gleaned from the internet, **Yori Antar** and his expedition team set out on a rigorous trip to seek the enchanted Wae Rebo.

A well-known local architect and photography hobbyist, Yori often travelled to different parts of the world to photograph and learn various architectural techniques. To celebrate Indonesia's Independence Day, each year he and his team would spend some time during August to travel through different parts of Indonesia, seeking remote villages and learning

the roots of traditional architecture. But the trip to Wae Rebo changed his view and purpose of the trip. It became a mission to preserve – rather than merely absorb – the architectural knowledge.

The mission to find this mythical village known for its conical-shaped houses almost failed. After two days of searching, the team had found nothing. Even the locals in Manggarai admitted to not knowing the location of Wae Rebo. But eventually their persistence paid off. On the brink of desperation, they found a driver who often escorted tourists to Denge, a nearby village located right at the foothills of Wae Rebo. Once there, they met a teacher named Blasius, a Wae Rebo local who escorted them through a treacherous five hour-long jungle hike to their destination.

People of Wae Rebo believe that their first ancestor was a man named Maro who travelled by boat from Sumatra to a village called Popo in Flores. The story goes that a woman in that village was pregnant. Even when she already reached her due date, the child was not yet born. Finally, they decided to perform an operation on her; the child survived, the mother, not so lucky.

Suspicious and unhappy with the outcome, the woman's family planned an attack on Maro's village. But moments before the attack, a ferret appeared before Maro and his family. It kept wailing. Then Maro said: "If this ferret came to us bearing news that people will come and attack our village tonight, it will stop wailing." Immediately afterwards, the ferret



Wae Rebo locals rebuilding one of the Mbaru Niang using woods and bamboos from nearby forest.





stood silent. Heeding the message, Maro and his family eventually abandoned the village and followed the ferret. From a safe distance they looked back and saw their village is burning. After a long trip, moving from one village to another, Maro had a revelation through a dream. A voice in that dream told him to move and

*The seven original Mbaru Niang which have been restored.*

*The building frame of Mbaru Niang.*

stay in what is now known as Wae Rebo. Believing that a ferret had saved their ancestor, harming and eating the animal is still prohibited amongst the villagers to this day.

This story has been passed down from generation-to-generation since the village was established more than a century ago, down to its current 18<sup>th</sup> generation. Unbeknownst to many, the ancestors of Wae Rebo are originally from Minangkabau, West Sumatra. To Yori's surprise, even the people of Minangkabau are stunned to learn that a remote village located on the east side of Indonesia was built by people with the same cultural heritage as them.

Besides the exciting folklore, the main attraction of Wae Rebo is the seven circular, cone-shaped houses built within its vicinity. Each house is named after a clan and inhabited by up to eight families. While most people are racing to build brick houses, the people of Wae Rebo insist on living in these houses in order to preserve their culture, honor their ancestors and live alongside the environment.

Like any other traditional houses in the archipelago, Mbaru Niang – all

seven of them – are built by the locals using natural materials gathered from the jungle and places near the village. The materials consist of *uwu* and *worok* wood – two of the hardest woods used to build the house, bamboos that are used to form the roof frame, *kenti* wood that were cut into small sizes and tied horizontally on each level of the house, and rattan to bind the structure together. The roof, which gives the houses their distinctive look, is a combination of reeds and fibers that are woven tightly to protect the inhabitants from the elements.

At the time Yori and his expedition team first arrived, there were only four Mbaru Niang left standing – the other three were deemed unfit to live in. Through Yori's foundation, Rumah Asuh, and various benefactors, the village was rebuilt. The local's tore down two of the existing houses to better learn the architectural structures in place and used this knowledge to build all four back up again. The project continued until all seven Mbaru Niang were restored to their former glory.

The house has five levels, each designated for a specific purpose. The first level, called *lutur* or tent, is the living quarters of the family. The second level, called *laba* or attic, serves as food and goods storage. The third level, called *lentar*, is used to store







seeds for the next harvest. The fourth level, called *lempa rae*, is reserved for food stocks to prepare for an uncertain draught in the coming season. The fifth and top level, called *hekang kode*, is the most sacred as this is the place where offerings to the ancestors are made. Yori said that the living quarter is centered on fire. The family use it to cook and keep warm, while the smokes help repel moths and other bugs, as well as preserve the food.

The ceremonial house or *rumah gandang* – differing in size from the other houses – is the place where sacred heirloom drums and gongs are stored. Different ceremonies and rituals are also held here. This house is a communal building, accommodating eight families descended from a common ancestor under its huge roof. Its structure symbolizes the unity of the clan, with the sacred drums serving as the clan's medium to communicate with their ancestors.

Its round-conical shape is aerodynamic, so it can withstand the harsh winds of the highlands. To strengthen the build, the wood structures are planted 1-1.5 meters underground. According to Yori, this is a genius design rarely seen in modern architecture. Apart from using local materials, the foundation of Mbaru Niang and traditional houses from

other regions, did not harm the earth as modern houses do. It is "greener" and "environmentally friendlier" than the offerings of many (if not any) modern architects.

"We can see now that the whole world is not discussing architectural style anymore. They are discussing ways to make [buildings and houses] that are environmentally friendly," said Yori in a video for his architecture foundation, Rumah Asuh. "They create various concepts and formula for green architecture, but if we look more closely to our own [history], our ancestors have already designed houses that are in essence 'green.'"

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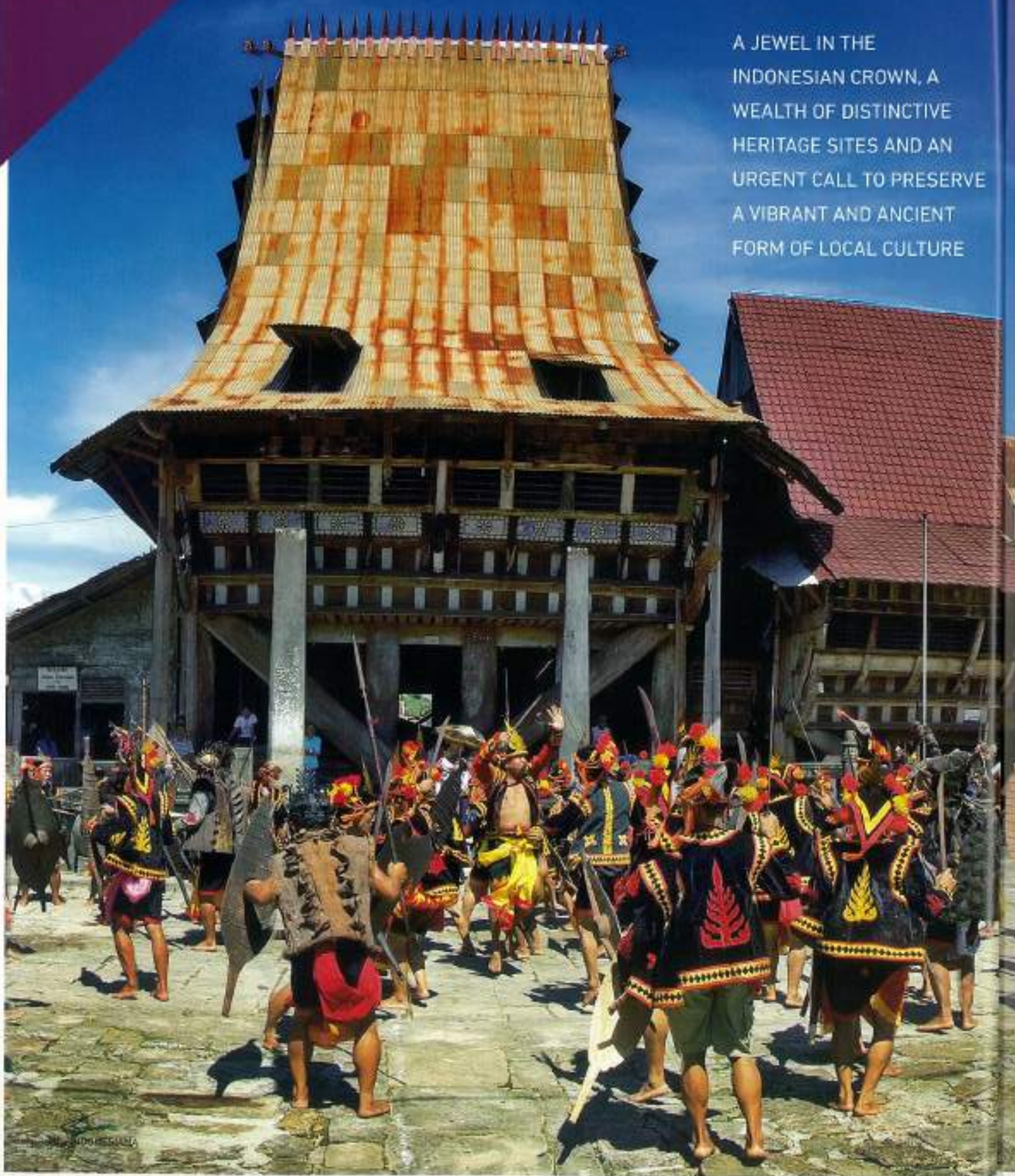
*While most people are racing to build brick houses, the people of Wae Rebo insists to live in these houses, far from modern civilization in order to preserve the culture, honor their ancestors and live alongside the environment.*

The distinctly unique design and functionality of its living quarters gained rave reviews from international communities. Mbaru Niang received the Top Award of Excellence in the 2012 UNESCO Asia Pacific Heritage Awards. The following year, it became one of the candidates to receive the Aga Khan Award. Looking at its success, Yori stressed the importance of preserving the site and educating the youth on Mbaru Niang and the rich architectural history of Indonesia. This is especially important considering that the building techniques were traditionally passed down through generations verbally.



*traditional  
village*

A JEWEL IN THE  
INDONESIAN CROWN, A  
WEALTH OF DISTINCTIVE  
HERITAGE SITES AND AN  
URGENT CALL TO PRESERVE  
A VIBRANT AND ANCIENT  
FORM OF LOCAL CULTURE







# BAWOMATALUO

## A LIVING MONUMENT TO INDONESIAN CULTURE

**W**hat makes the villages of southern Nias different from those found in other places? "It's the culture, the people and the food that make this area different from any other," explains Noni Telaumbanua, a researcher and author of a thesis on the culture of South Nias. South Nias, or Tano Niha as it's known in the local Nias language, has a cultural history that can be traced back hundreds of years. There has been a blending here with several other cultures, including some western influence, and various other countries (or kingdoms as they were at that time) have also played their part in shaping the local culture. According to Noni, South Nias is famous for its farm products, gold, silver and spices. Most amazingly though, some elements of the culture here have remained intact since around the Stone Age, including many of the area's dwellings, statues and social rituals.

### THE RISE OF TANO NIHA

Until the Asian tsunami of 2004, it was largely only Indonesian people

who knew of the island of Nias, and in particular the cultural heritage of South Nias. This area, however, has been well known by surfers for some time due to its amazing waves, which rival some of the best in the world. After the tsunami, many Indonesians ended up travelling to Nias and discovered a place of great natural and cultural splendor. "South Nias is highly unique: it lies close to the large city of Medan in North Sumatra however its culture, cuisine and language are different from those of the surrounding areas.

Nias has seen an increasing number of visitors in recent years and the island's profile is on the rise, as word of its unique cultural and natural heritage spreads. "The food up here is different from that of North Sumatra and is not nearly so heavy on the spices. The locals here like their food to taste natural and use only small amounts of spices so that the real tastes remain," explains Noni while conducting a mini-tour South Nias cuisine.

This approach to food exemplifies an awareness and proximity to nature



*traditional  
village*



*A man  
wearing  
traditional  
Nias war  
attire.*

that has driven the local people here to preserve their culture, a culture which has remained largely intact for literally thousands of years. While the culture probably doesn't stretch as far back as the Stone Age, various cultural elements, rites of passage and building styles found here bear more than a passing resemblance to those that date back to this iconic period. The residents still dwell in large longhouses known as *omo sebua*, which are constructed from timber and which house extended families.

Indeed, some architects claim that there are very few remaining buildings such as these, not only in Indonesia but in the whole world.

One village in South Nias in particular, Bawomatuluo, is becoming particularly popular, both with scholars and tourists. The village is located in remote area of Nias and requires a few days of travelling to reach.

What makes this village unique is its traditional houses, local culture, the general running of the village and the relationship that exists between the villagers.

#### **A LIVING CULTURAL MONUMENT**

The uniqueness of *omo sebua* has attracted plenty of research scholars to the village of Bawomatuluo, who usually leave amazed at how this ancient form of architecture manages to remain standing in the midst of our modern world. In Nias time seems to

just stop and one is transported back to an era when people hunted for a living and when extended families lived together in longhouses and cooked with primitive utensils.

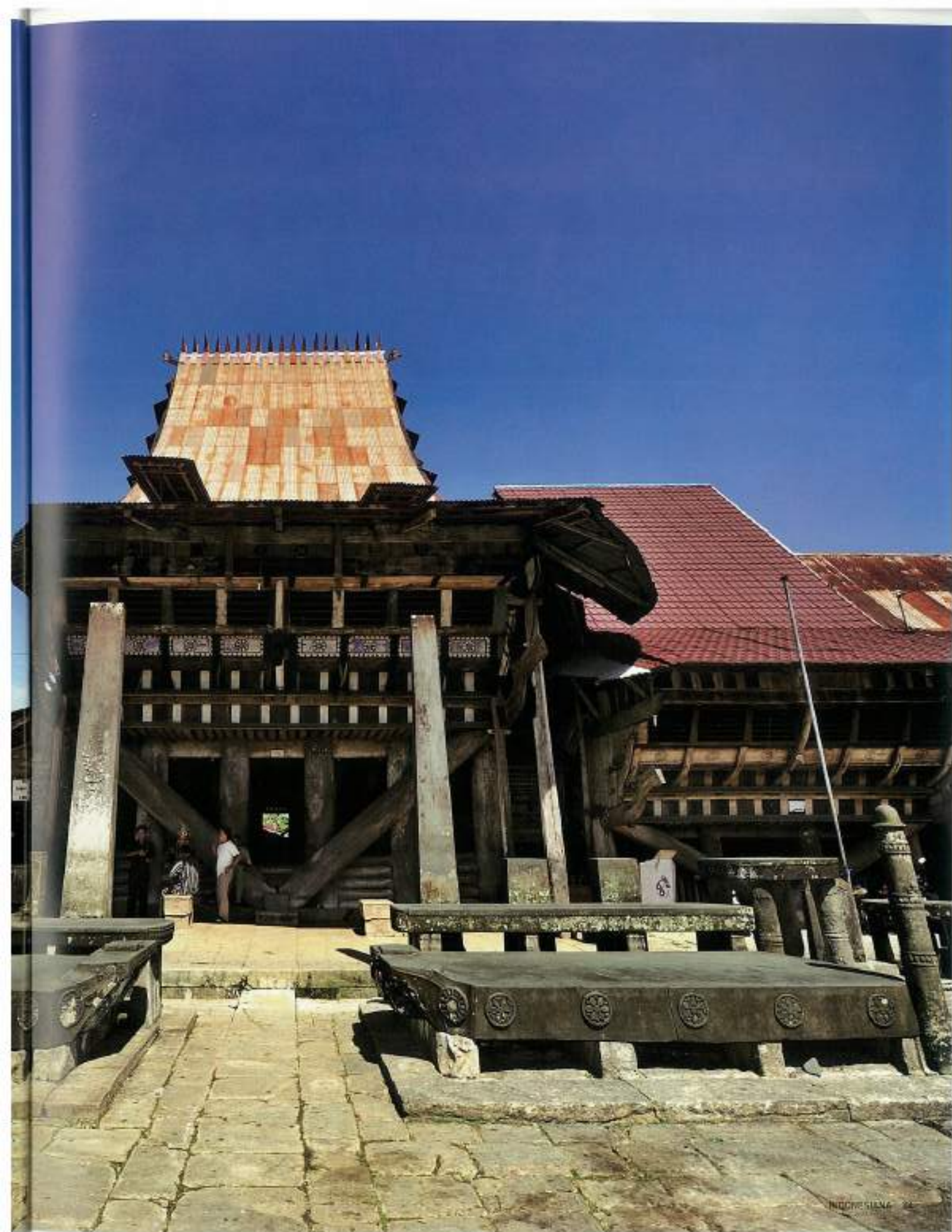
The longhouses themselves boast a distinctive form of ancient architecture. Built entirely of timber which is felled by the villagers themselves, it may take a period of years to build a house from

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*More and more people  
travelled to Nias and  
the acknowledgement  
about Nias is getting  
better.*









scratch, from finding the materials needed to deciding on a suitable plot of land to the ceremonies that are held before building can commence. And all of these processes more often than not involve large numbers of extended-family members and villagers.

When a party of Japanese scholars paid a recent visit in order to see the *omo sebua* for themselves, they were amazed by these rare buildings and their unique materials, processes and function, as well as by the fact that such techniques still exist in the world today. They conducted extensive research into the construction and functionality of these houses, and also into the social implication of these dwellings in which relationships between extended-family members become amazingly close.

The houses are also used for gatherings, meetings and other social activities, and their day-to-day running is decided by the family leaders, usually elders who make decisions relating to both the family and the community beyond. The elders have the authority to rule and make decisions pertaining to both family and community, while the houses usually have another person who is in charge of the day-to-day running of household, and this is usually the elder's wife or another respected female elder. This female elder is charged with maintaining the house in a decent and clean condition, as well as with organizing gatherings and delegating house work. The relationships among extended-family members are often very intense, and a problem for one is a

problem for all, a real family affair in other words.

#### **PRESERVATION CRISIS**

Despite the fact that the houses still stand proud and new ones are also under construction, there are also problems underlying the uniqueness of Bawamatuluo. Tests run by various building technicians have found that the houses' foundations are extremely fragile and that if maintenance work isn't undertaken soon, their structural integrity could fail, probably sooner rather than later. The humid climate has a bad effect on the timber used in the houses and, despite villagers' best efforts to preserve the wood using a number of traditional techniques, it is nevertheless slowly rotting away.

Another problem is that the youth of the village are somewhat reluctant to commence construction of new *omo sebua*. There are several reasons underlying this reluctance to maintain their village tradition, and these reasons range from difficulties in locating suitable materials for construction to a belief that this kind of lifestyle is outdated and a desire for more modern housing with fewer people living in each unit. For them, life in an extended family has problems of its own.

And so there is an urgent need to preserve the *omo sebua* tradition, both as cultural heritage and a living community. It is to be hoped that the best aspects of this culture can find a way to assimilate themselves harmoniously into the modern world.

*Hambo Batu: a  
centuries-old  
Nias tradition that  
signifies maturity  
and bravery.*





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*They think it is  
difficult to handle  
problems if they  
are living in an  
extended family  
environment*

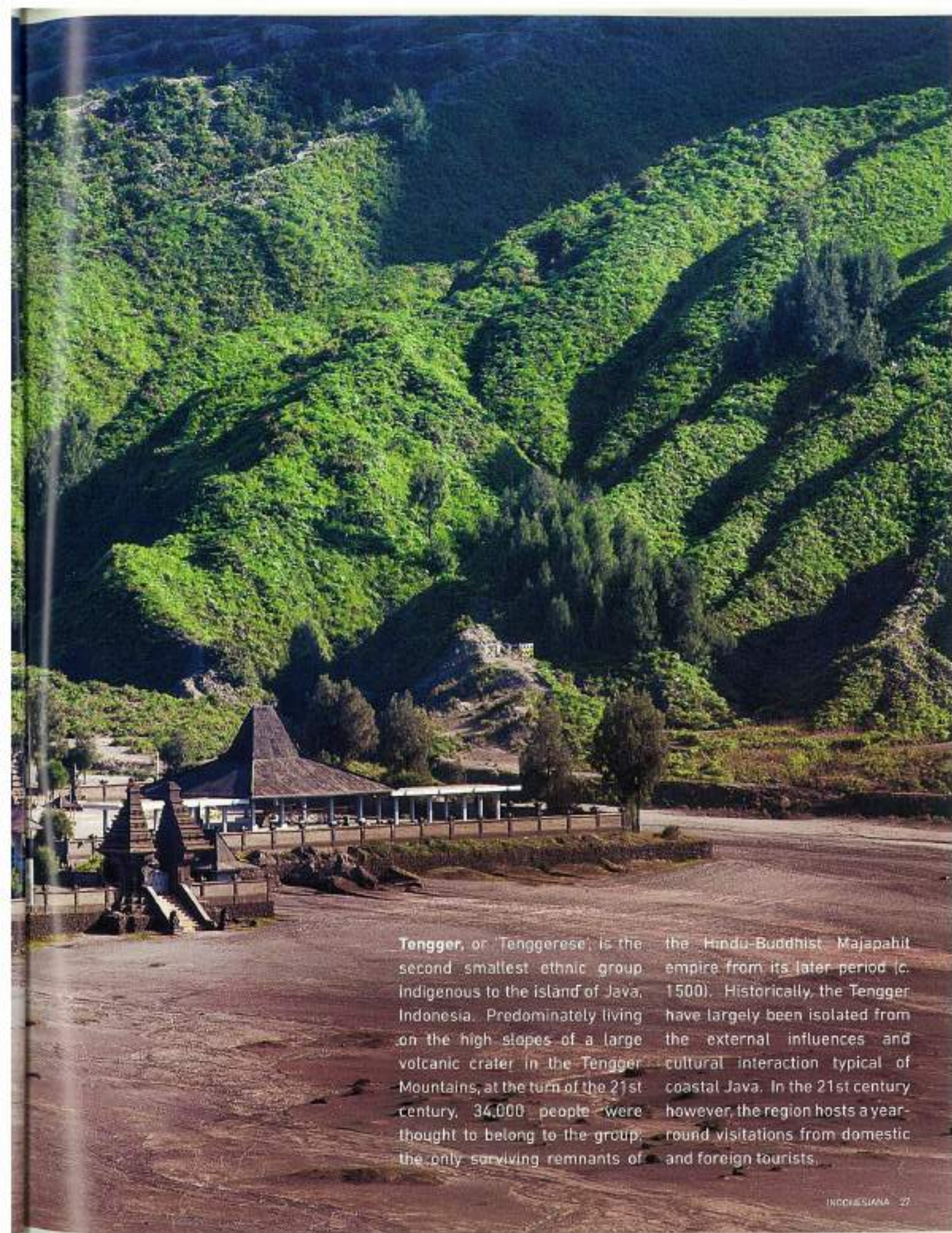




*traditional  
village*

# TENGGER COMMUNITY





**Tengger**, or 'Tenggerese', is the second smallest ethnic group indigenous to the island of Java, Indonesia. Predominately living on the high slopes of a large volcanic crater in the Tengger Mountains, at the turn of the 21st century, 34,000 people were thought to belong to the group: the only surviving remnants of

the Hindu-Buddhist Majapahit empire from its later period (c. 1500). Historically, the Tengger have largely been isolated from the external influences and cultural interaction typical of coastal Java. In the 21st century however, the region hosts a year-round visitations from domestic and foreign tourists.



#### FROM LEGEND TO REALITY

Legend has it that the Tengger ethnic group in the Bromo-Tengger-Semeru area of East Java is descended from the ancient Majapahit royal family. The name "Tengger" itself is said to be an acronymic derivation of two legendary figures from the region, Rara Anteng and Jaka Seger.

The legend holds that during a time of chaos for the Majapahit kingdom, Princess Rara Anteng took refuge in the area around Mount Bromo. While she was being evacuated, Rara Anteng met Jaka Seger, the son of a priest from the kingdom of Kediri – a region also experiencing great turmoil. Their meeting was the beginning of a love story, and the area was later christened after their combined names.

Others believe that the origins of "Tengger" derive from ancient Javanese, where Tengger means 'standing firm'. A Javanese philosophy, *tenggeling budhi luhur*, or 'standing firmly upon noble character', may also reveal clues about the group's origins.

A Tengger inscription – believed to date from 851 in the ancient Javanese Caka calendar (929 A.D.) – indicates that *hulun*, or devotees of Sang Hyang Widhi Wasa (God Almighty), once lived in the Tengger mountain range. Another inscription, this time dating back to 1405 A.D. in Wonokit village, Pananjakan, mentions Welandit, a

hamlet inhabited by *hulun* who were exempted from tax for their spiritual holiness.

#### HINDU AND ISLAMIC INFLUENCES

The ancestral religion of the Tengger people is hard to ascertain, though historically this community is closer to Hinduism than it is Islam. Mt. Bromo was named after a Hindu God, Brahma,

and the Tengger also celebrates the Galungan New Year. A sacred jug for the initiation of shamans, estimated to have been produced in 1243 A.D. with Hindu zodiacal ornaments, was also discovered in the area. The Tengger's religious ancestry however is not clear-cut. The locals opening mantra *hong*, for instance, is closer to Buddhism, and their practice of worship under a tree

they consider sacred – or even at home – distinguishes them from Balinese Hindus who favour worship in a *pura* (shrine).

In 1973, the East Java Parisada (Hindu supreme council) determined that the local community embraced Buddhism. However, that same year, Tengger elders met in Ngadisari and finally declared Hindu Dharma as their peoples' official faith.

They built village shrines with Balinese influences – as shown by statues adorned with black-and-white checkered cloths, yellow umbrellas and woven coconut-leaf decorations. Religious life in Tengger, however, is not entirely the same as it is in Bali.

The Kesada, Unan-unan and Karo customs are seen by locals as being more important than Galungan and not all Tengger people are Hindus.

Interestingly, Hindu Tengger recognize no caste system. They do not practice *ngaben* funerals either – unlike the Hindu Dharma followers in Bali. In Tengger, funerary rituals are more affected by Java's traditional Islam,



Offerings to the volcano gods at Mount Bromo.

Bromo Tengger Semeru National Park.



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*With their settlements built in clusters, Tengger villagers rely on farming as their livelihood, growing crops such as carrots, green onions, corn and potatoes grown on the slopes of Mt. Bromo, creating a panoramic view of waving green carpets.*





*Native farmers at a  
village near Mount  
Bromo.*

*A village in Mount  
Bromo.*

with prayers and offerings made after seven days, 40 days and 1,000 days. Their graves are also in the Islamic style, without excessive adornments.

#### **TENGGER AND FARMING**

With their settlements built in clusters, Tengger villagers rely on farming as their livelihood; growing carrots, green onions, corn and potatoes on the slopes of Mt. Bromo. They also use manure for crop cultivation because the organic fertilizer is cheap and environmentally friendly.

The Tengger community also serves as a model for population control. Apart from the government's successful family planning program, Tengger families generally do not have more than two children as small families make dividing their inheritance easier.

The Shaman, or 'Dukun' chief, is the leader of the Tengger, and typically has 36 witch doctors under their management. Shaman chiefs are chosen through village consultations and a series of tests that cover the candidates' magical powers, mastery of mantra and knowledge of local legends.

#### **KESADA**

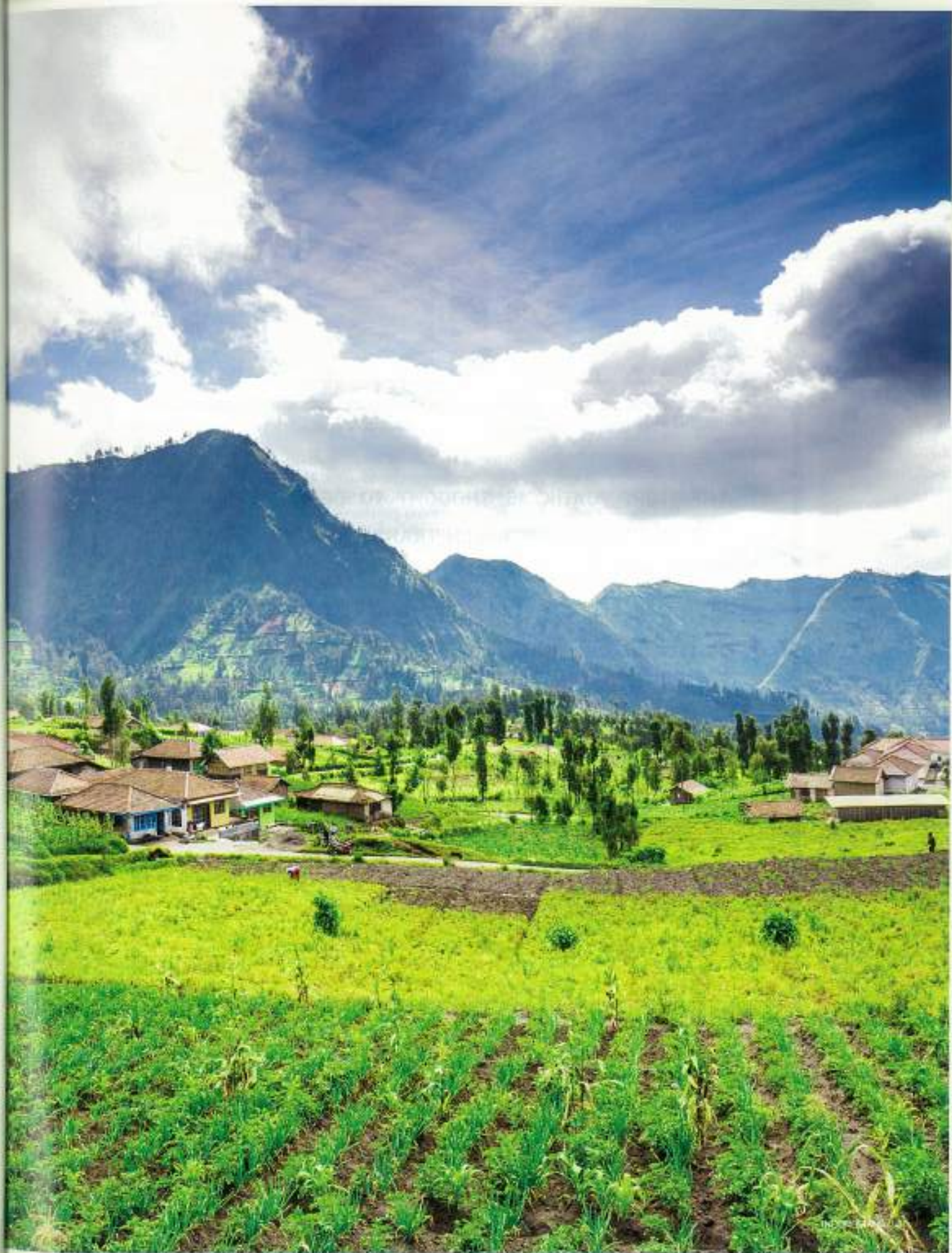
One of the most well-preserved Tengger traditions is the annual celebration of Kesada, or Kesodo, which takes place in the 12th Tengger month. The mass commemoration is held in villages around Mt. Bromo and on the summit's edge overlooking its crater. After observing prayers on a sandy plain surrounding the mountain, the ceremony climaxes with sacrificial offerings to Mt. Bromo: Fruits and other

foodstuffs, animals and even money are thrown into the crater to ensure the safety of future Tengger generations.

Today, Kesada initiates new Shamans, honours revered community elders and marks the installation of government officials and other distinguished people chosen by the Tengger community. In addition to Kesada, the Tengger also observe Karo, an annual ritual held during the second month at home or collectively at the village head's home, and Unan-unan, a mass cleaning ceremony held by every village for the Tengger's welfare.

*Source: Indonesian Heritage (National Library of Indonesia), Cultural Wonders of Indonesia*







# BATIK

FROM  
TRADITIONAL  
HERITAGE  
TO WORLD  
FASHION ICON

THE WORD 'BATIK' IS THOUGHT TO DERIVE FROM THE WORD 'AMBATIK' WHICH TRANSLATED MEANS 'A CLOTH WITH LITTLE DOTS'. THE SUFFIX 'TIK' MEANS LITTLE DOT, DROP, POINT OR TO MAKE DOTS. BATIK MAY ALSO ORIGINATE FROM THE JAVANESE WORD 'TRITIK', WHICH DESCRIBES A RESIST PROCESS FOR DYING WHERE THE PATTERNS ARE RESERVED ON THE TEXTILES BY TYING AND SEWING AREAS PRIOR TO DYING, SIMILAR TO TIE-DYE TECHNIQUES. ANOTHER JAVANESE PHRASE FOR THE MYSTICAL EXPERIENCE OF MAKING BATIK IS "MBATIK MANAH", WHICH MEANS "DRAWING A BATIK DESIGN ON THE HEART"



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## A BRIEF HISTORY

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Experts disagree as to the precise origins of batik. Samples of dye resistant patterns on cloth can be traced back 1,500 years ago to Egypt and the Middle East. Samples have also been found in Turkey, India, China, Japan and West Africa from past centuries. Although, in these countries people were using the technique of dye resisting decoration, within the textile realm, none have developed batik to its present day art form, quite like they have in Java, Indonesia.

Although there is mention of 'fabrics highly decorated' in Dutch transcripts from the 17th century, most scholars believe that the intricate Javanese batik designs would only have been possible after the importation of finely woven imported cloth, which was first imported to Indonesia from India around the 1800s and afterwards from Europe beginning in 1815. Textile patterns can be seen on stone statues that are carved on the walls of ancient Javanese temples such as Prambanan (AD 800), however there is no conclusive evidence that the cloth is batik. It could possibly be a pattern that was produced with weaving techniques and not dying. What is clear is that in the 19th century batik became highly developed and was well ingrained in Javanese cultural life.

Some experts feel that batik was originally reserved as an art form for Javanese royalty. Certainly its royal nature was clear, as particularly elegant patterns were reserved to be worn only by royalty from the Sultan's palace. Princesses and noble women may have provided the inspiration for the highly refined design sense evident in traditional patterns. It is highly unlikely though that they would be involved in any more than the first wax application. Most likely, the messy work of dyeing and subsequent waxing was left to court artisans who would work under their supervision.

Other scholars disagree that batik was only reserved as an art form for royalty, as they also feel its use was

prevalent with the *rakyat*, the people. It was regarded an important part of a young ladies accomplishment that she be capable of handling a *canting* (the pen-like instrument used to apply wax to the cloth) with a reasonable amount of skill, certainly as important as cookery and other housewifery arts to Central Javanese women.

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## SELECTION AND PREPARATION OF THE CLOTH FOR BATIK

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Natural materials such as cotton or silk are used for the cloth, so that it can absorb the wax that is applied in the dye resisting process. The fabrics must be of a high thread count (densely woven). It is important that cloth of high quality has this high thread count so that the intricate design qualities of batik can be maintained.

The cloth that is used for batik is washed and boiled in water many times prior to the application of wax so that all traces of starches, lime, chalk and other sizing materials are removed. Prior to the implementation of modern day techniques, the cloth would have been pounded with a wooden mallet or ironed to make it smooth and supple so it could best receive the wax design. With the finer machine-made cotton available today, the pounding or ironing processes can be omitted. Normally, men did this step in the batik process.

Strict industry standards differentiate the different qualities of the cloth used today, which include *Prémissima* (the best) and *Prima*. The cloth quality is often written on the edge of the design. A lesser quality cloth which is often used in *Blaco*

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## BATIK DESIGNS

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Although there are thousands of different batik designs, particular designs have traditionally been associated with traditional festivals

and specific religious ceremonies. Previously, it was thought that certain cloth had mystical powers to ward off ill fortune, while other pieces could bring good luck.

Certain batik designs are reserved for brides and bridegrooms as well as their families. Other designs are reserved for the Sultan and his family or their attendants. A person's rank could be determined by the pattern of the batik he/she wore.

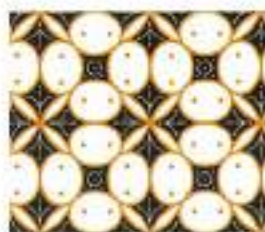
In general, there are two categories of batik design: geometric motifs (which tend to be the earlier designs) and free form designs, which are based on stylized patterns of natural forms or imitations of a woven texture. *Nitik* is the most famous design illustrating this effect.

Certain areas are known for a predominance of certain designs. Central Javanese designs are influenced by traditional patterns and colours. Batik from the north coast of Java, near Pekalongan and Cirebon, have been greatly influenced by Chinese culture and effect brighter colors and more intricate flower and cloud designs.

High fashion designs drawn on silk are very popular with wealthy Indonesians. These exceptionally high-quality pieces can take months to create and costs hundreds of dollars.

“  
*Other scholars disagree that batik was only reserved as an art form for royalty, as they also feel its use was prevalent with the rakyat, the people.*





#### KAWUNG

Kawung is another very old design consisting of

intersecting circles, known in Java since at least the thirteenth century. This design has appeared carved into the walls of many temples throughout Java, such as Prambanan near Jogjakarta and Kediri in East Java. For many years this pattern was reserved for the royal court of the Sultan of Jogjakarta. The circles are sometimes embellished inside with two or more small crosses or other ornaments such as intersecting lines or dots. It has been suggested that the ovals might represent flora such as the fruit of the kapok (silk cotton) tree or the aren (sugar palm).



#### CEPLOK

Ceplok is the general name for a whole series of geometric designs

based on squares, rhombs, circles, stars, etc. Although fundamentally geometric, ceplok can also represent abstractions and stylization of flowers, buds, seeds and even animals. Variations in color intensity can create illusions of depth and the overall effect is not unlike medallion patterns seen on Turkish tribal rugs. The Indonesian population is largely Muslim, a religion that forbids the portrayal of animal and human forms in a realistic manner. To get around this prohibition, the batik worker does not attempt to express this matter in a realistic form. A single element of the form is chosen and then

that element is repeated again and again in the pattern.



#### PARANG

Once used exclusively by the royal courts of Central Java, Parang has

several suggested meanings, such as 'rugged rock', 'knife pattern' or 'broken blade'. The Parang design consists of slanting rows of thick knife-like segments running in parallel diagonal bands. Parang usually alternated with narrower bands in a darker contrasting color. These darker bands contain another design element, a line of lozenge-shaped motifs called mlinjon. There are many variations of this basic striped pattern with its elegant sweeping lines, with over forty parang designs recorded. The most famous is the 'Parang Rusak', which in its most classical form consists of rows of softly folded parang. This motif also appears in media other than batik, including woodcarving and as ornamentation on gamelan musical instruments.

and birds. These batiks tend to be more dependent on the dictates of the designer rather than the stiff guidelines that have guided traditional craftsmanship. This is also apparent in the use of color that modern designers use. Artisans are no longer dependent on traditional (natural) dyes, as chemical dyes can produce any color that they wish to achieve. Modern batik still utilizes canting and cap to create intricate designs.

Fashion designers such as Iwan Tirta have aggressively introduced batik into the world fashion scene. They have done much to promote the Indonesian art of batik dress in both its traditional and modern forms.

The horizon of batik is continuing to widen. While the design process has remained basically the same over the last century, the process has shown great progress in recent decades. Traditionally, batik was sold in 2 1/4 meter lengths used for *kain panjang* or sarong in traditional dress. Now, not only is batik used as a material to clothe the human body, its uses also include furnishing fabrics, heavy canvas wall hangings, tablecloths and household accessories. Batik

#### WASHING BATIK

Harsh chemical detergents, dryers and drying fabrics in the sun, may fade the colors in batik. Traditionally, dyed batiks should be washed in soap for sensitive fabrics, such as Woolite, Silky or Halus. Fine batik in Indonesia is washed with the *lerak* fruit which can be purchased at most traditional markets. A bottled version of this detergent is also available at batik stores. Be sure to line dry batik in a shady area and not in direct sunlight.

#### MODERN BATIK

Modern batik, although having strong ties to traditional batik, utilizes the linear treatment of leaves, flowers





techniques are used by famous artists to create batik paintings which grace many homes and offices.

Fine quality handmade batik is very expensive and the production of such works is very limited. However, in a world that is dominated by machines there is an increasing interest in materials that have been handmade. Batik is one such material.

During your stay in Indonesia, take advantage of your time here to learn more about the fascinating world of batik. Have a batik dress or men's business shirt made for you by a seamstress or tailor. Visit batik factories in Jogjakarta, Surakarta or Pekalongan, to see for yourself how the intricate process is conducted. Alternatively, ask questions of batik artisans giving demonstrations in stores such as Sarinah or Pasaraya in Jakarta. You will come away with a sense of wonder over the time, effort and patience put into the creation of each batik cloth. You too may soon grow to love the distinctive waxy smell of batik and your batik acquisitions will provide many memories of your stay in Indonesia. Your support of the batik industry will also ensure that this art form grows to even greater peaks.

## BATIK AROUND INDONESIA

Even though batik has its roots in Java, some tribes have developed their own batiks – distinctive from the Javanese models in pattern and colour.

### SUNDANESE BATIK

Sundanese or 'Priangan Batik' is the term for batik from the Priangan region of West Java and Banten. Although Priangan batiks use a wide range of colours, a preference for indigo is seen in many of its variants. Natural indigo dye made from *Indigofera* is among the oldest known dyes in Java and its local name, *tarum*, has lent its name to the Citarum river and the Tarumanagara kingdom – suggesting that ancient West Java was once a major producer



of natural indigo. Noted Priangan batik is produced in Ciamis, Garut, and Tasikmalaya. Other traditions include Batik Kuningan influenced by batik Cirebon, batik Banten that developed quite independently, and an older tradition of batik, Baduy.

Batik Banten employs bright pastel colours and represents a revival of lost art from the Sultanate of Banten; rediscovered through archaeological work during 2002–2004. Twelve motifs from locations such as Surosowan and several other places have been identified.

Batik Baduy only employs indigo color in shades ranged from bluish black to deep blue. It is traditionally worn as *iket*, a type of Sundanese headdress similar to the Balinese *udeng*, by the Outer Baduy people of Lebak Regency, Banten.

### SUMATRAN BATIK

Trade relations between the Malayu Kingdom in Jambi and the Javanese coastal cities have thrived since the



13th century. Therefore, coastal batik from northern Java probably influenced Jambi. In 1875, Haji Mahibat from Central Java revived the declining batik industry in Jambi. The village of Mudung Laut in the Pelayangan district is known for producing batik Jambi. Batik Jambi, as well as Javanese batik, influenced the Malaysian batik.

The Minangkabau people also produce batik called *batik tanah liat* (clay batik), which use clay as dye for the fabric. The fabric is immersed in clay for more than 1 day and later designed with motifs of animal and flora.

### BALINESE BATIK

Batik making in the island of Bali is a relatively new, yet fast-growing industry. Many patterns are inspired by local designs, which are favoured by the local Balinese and domestic tourists. Objects from nature such



as birds or fish, and daily activities such as *ngaben* processions or religious and mythological stories are common. Modern batik artists express themselves freely in a wide range of subjects.

Contemporary batik is not limited to traditional or ritual wearing in Bali. Some designers promote batik Bali as elegant fabric that can be used to make casual or formal cloth. Using high class batik, like handmade batik *tulis*, can show social status.

Source: *Cultural Wonders of Indonesia, Indonesian Heritage (National Library of Indonesia)*



*performance*

# THE SAMAN DANCE

*The saman dance  
was originally  
performed by  
male dancers.*

*In modern times,  
both genders  
perform this  
traditional dance.*

*THIS POPULAR  
DANCE HAS  
HIDDEN DEPTHS OF  
MEANING BENEATH  
ITS EXUBERANT  
SURFACES AND IS  
NOW SPREADING  
ITS WINGS  
OVERSEAS.*







**T**he convention was packed and those present were getting excited about the impending performance. When the dancers finally arrived, the assembled audience gave the proceedings their full attention. "When we finished, the applause was just like that at a rock concert," says Pipit of her experience as a Saman dancer during her studies in Melbourne.

Most Indonesian cultural events that make it to foreign shores include a Saman performance somewhere in their schedules, as this dance is highly energetic and is performed by a sizeable number of people all singing and clapping their hands rhythmically. Pipit explains that the dance is also moderately easy to both teach and learn, and that foreigners often join in with the dancing during the preparations for a given performance, and some even make it through to the final performance itself.

Saman (or the "Dance of Thousand Hands") is one of the most popular dances in Indonesia. The dance originated with the ethnic Gayo people from Gayo Lues and is normally performed in order to celebrate important occasions. The dance is characterized by its fast-paced rhythms and by the common harmony that exists between its dancers. The singing offers praise to the God and hope for a better life for humanity. These elements are key parts of the Saman and are the main reasons that the Saman is widely known and practiced in Indonesia, besides it being relatively easy to learn.

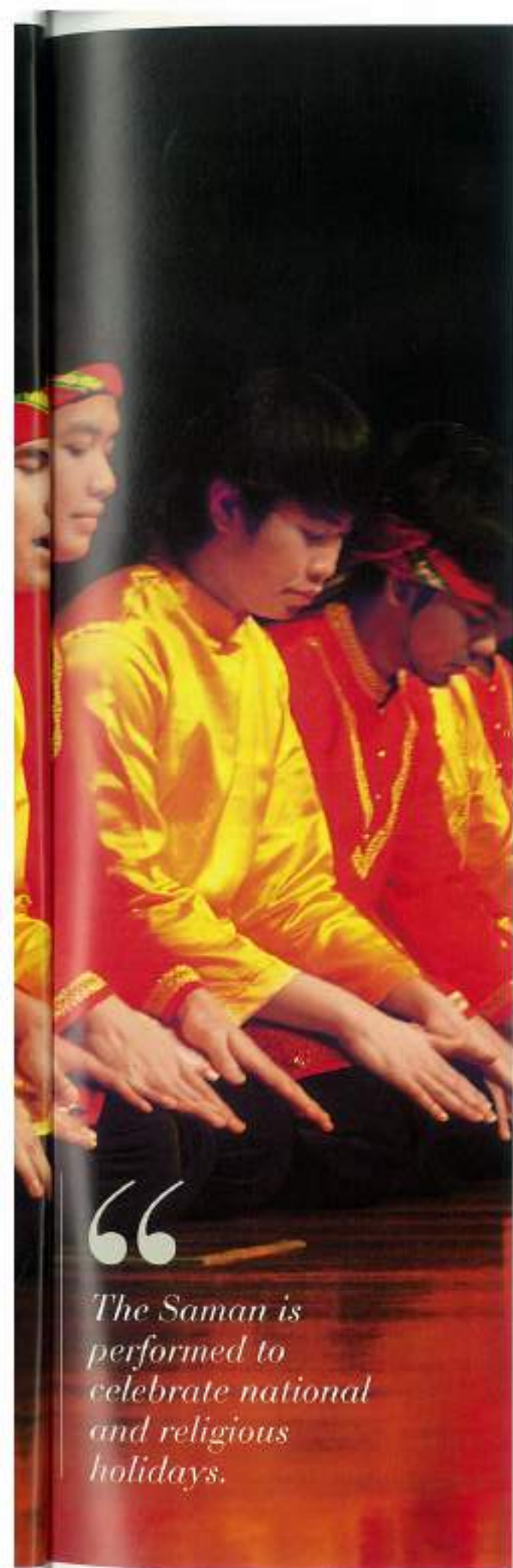
The dance is performed by a group of people who all form a line to the accompaniment of a musician. Originally, performing groups were exclusively male, however it is now relatively common to see female Saman dancers. Indeed, it used to be forbidden for females to dance in front of audiences in Sumatra, as



*performance*







“

*The Saman is performed to celebrate national and religious holidays.*

*The dancers form a single line while sitting before performing the saman dance.*

well as in some other regions across Indonesia (West Java followed the same regulation during the 1930s).

The Saman musician plays a percussion instrument, such as kendang, and leads the song before the dancers enter the fray. The music consists of various verses that combine folk with Islamic elements, both of which can be fully sung or not depending, on the performer's interpretation. A short song (which leads to a short dance) usually lasts for approximately 15 to 20 minutes.

The Saman dance is part of the cultural heritage of the Gayo people of Aceh province in Sumatra. Boys and young men perform the Saman sitting on their heels or kneeling in tight rows. Each wears a black costume embroidered with colorful Gayo motifs symbolizing nature and noble values. The leader sits in the middle of the row and leads the singing of verses, mostly in the Gayo language. These offer guidance and can be religious, romantic or humorous in tone. Dancers clap their hands, slap their chests, thighs and the ground, click their fingers, and sway and twist their bodies and heads in time with the shifting rhythm – in unison or alternating with the moves of opposing dancers. These movements symbolize the daily lives of the Gayo people and their natural environment. The Saman is performed to celebrate national and religious holidays, cementing relationships between village groups who invite each other to performances.

The dance is popular in many schools and communities; while schools and cultural organizations often bring the Saman to cultural events held abroad. Audiences feel instantly at home with the easy tempo of the music and the sound of clapping hands. "The dance also easy to learn," explains Pipit, and as more groups and schools head abroad, the more Saman goes international.

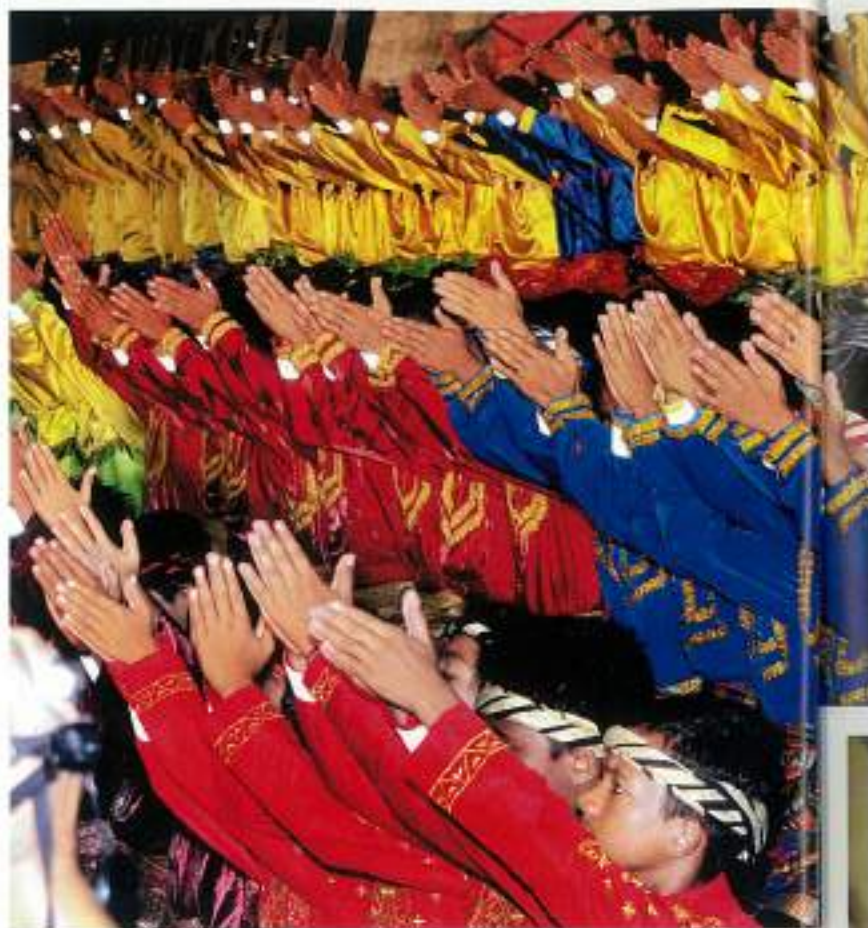


Saman  
dancers wear  
intricate  
traditional  
costumes.

### MUSIC AND MOVEMENT

The Saman dance boasts vibrant movement accompanied by the rhythmic sound of hand claps. A typical Saman performance is usually constituted by the followings elements:

1. After a brief greeting from the musician, the dancers enter the stage and immediately form a single line while sitting in a form equivalent to the Japanese seiza. The song then starts to play, with the lyrics at the beginning commonly reflecting Gayo culture as the music proceeds at a medium pace.
2. The dancers then begin to move their hands in a rhythmic manner and sound, following the movements while singing as their musician does. As the dance progresses, movements are also performed with arms, head and upper body.
3. The pace then increases and seating positions may change. The key element here is that every player must move at the same time, creating a homogeneous, continuous line of movement that is often described as the defining feature of the Saman dance.
4. As the music becomes faster and the movements more energetic, the music abruptly ends and the players exit the stage.



“

*The dance originated with the ethnic Gayo people from Gayo Lues and is normally performed in order to celebrate important occasions.*





*A saman  
dance  
performance.*

*Foreign  
nationals  
performing  
the dance  
alongside  
Indonesian  
dancers.*



### **SAMAN SADNESS**

Unfortunately, as the Saman becomes increasingly famous abroad, as schools and various organizations head overseas, the frequency of Saman performances in the dance's homeland is alas decreasing. Many community leaders who possess a knowledge of the Saman are now growing old and don't seem to have any successors.

Other forms of entertainment and modern diversions are replacing the informal transmission of this dance from generation to generation.

Moreover, a lack of funding is also proving to be a constraint, as Saman costumes and performances involve considerable expense. Increasingly, the younger generation seems to prefer learning modern dance moves to those of their own traditional culture. Indeed, the Saman dance that most audiences get to see is a short and popularized version. The longer version of the dance is almost all but gone as it is more difficult to learn and is more deeply philosophical in its meanings.





“

*Dayak people have a belief that people could suffer sickness if they see directly to God's face and created a mask to protect them.*

**I**n the Dayak Bahau language, huduq means a mask. Except in Telivag, the huduq dance performed by the Dayak Bahau community in all other villages along the Mahakam (or Mekam in the Dayak Bahau language) river basin is the same. Huduq is also believed to ward off maleficent spirits disguised as plant diseases, pests and animals that destroy plants.

The Dayak Bahau people living along the Mahakam river basin



*Hudoq dancer, before  
the ceremony*

*Hudoq mask, once  
has been shown at  
Museum of Modern  
Art New York*



## H U D O Q

# A DAYAK'S SACRED DANCES

perform their hudoq ritual usually in October and November, the time when they plant rice in the unirrigated rice fields.

According to the traditional beliefs of the Bahau, Busang, Modang, Ao'heng, and Penihing people, hudoqs are thirteen crop-destroying pests, including rats, lions, and crows. In the festival the Hudoqs are symbolized by dancers who wear masks representing pests and jackets made of areca palm or banana tree bark. The dance

is finished when two human hudoqs come out and chase the pest hudoqs. The dance duration is 1–5 hours. It is arranged from village to village after people dibble the land to grow dry-field rice paddies in September to October every year. They pray so that their fields will grow abundantly.

The dance is indigenous to the Dayak ethnic group in Kalimantan, specifically to the Bahau and the Modang tribes. It is performed in every village during the first two or three

days of rice planting. Usually, these small ceremonies are followed by a massive festival in a major district, with up to 1,000 villagers taking part in the dance.

Dayak people have a belief that people could suffer sickness if they see directly to God's face and created a mask to protect them. The mask is from Jelutung and has several meaning. The masks, decorated with hornbill feathers, were oversized compositions of light-colored wood, featuring huge noses and bulging eyes. There are three kinds of masks: the Hudoq Pakau resembles the human face; the Hudoq Tinga resembles a bird, and the Hudoq Babui resembles a pig.

They create a costume from the banana leaves that will covered their body. The banana leaves will be split into several parts to form tassels that are tied together by their roots. The tassels will cover the waist, the thighs, the legs, the arms and the shoulders. Every time a hudoq rite is performed, fresh banana leaves must be used. After the rite, the banana leaves cannot be burnt but must be piled up and then left to rot to be later used as fertilizer. The costume is personally made and Hudoq dancer has a their own costume. A person who made a custom need to has a fasting as well as pray for the blessing. All of the process to make the costume is a sign that hudoq and anything related to it is very important and sacred.



performance

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*All of the process to make the costume is a sign that hudoq and anything related to it is very important and sacred.*

Day will of the becomer than just cere that Day Led ask bles the in the the life

A Pl Asid as a occa for t a big





There is a common belief in Dayak community, that the sickness will be gone if touch the costume of the dancer. The blessing is come because the God itself came and become the part of the ceremony. As mention above, the ceremony held as a thanksgiving after dible, when people just end to collect the paddies. The ceremony is a thanks for the blessing that given by their God, Naling Ledang. Dayak Bahau people belief that Naling Ledang is the leader of God and will ask their fellow God to gives the blessing if he are happy. They will gives the better crops, healthy and wealthy in the upcoming year. The God will kept the bad away from the Dayak's, gives their an opportunity to doing the daily life and guarding the family

#### **A PLACE FOR GATHERING**

Aside from the main funtion of hudoq as a sacred and thanksgiving, this occasion is also as a gathering party for the Dayaks. As the ceremony held in a big landmark of the village.

Hudoq performers are usually the people staying in the village where a hudoq rite is performed. The only hudoq that can be performed by guests or by dancers from other villages is the Hakaai hudoq dance. When a hudoq dance is performed, masks depicting pests in a rice field such as a monkey, a rat, a hog, a deer and a sparrow will also emerge to entertain the audience.

The dominant, syncopated beat of the gong was slowly replaced by the heavier sound of the drums, struck fast and hard. Eight masked men in costume made an entrance one after the other, each carrying a mandau, or Kalimantan dagger. The eight dancers began forming a circle, stamping their bare feet on the stage and making it rumble. The pounding sounded erratic at first, but the dancers were actually following the beat of the drums and gong.

Aside from the male hudoq dancers, there are also female hudoq dancers. Some are masked while others are not. Some have their bodies

*Some mask has been displayed surround the villages, as a decoration.*

covered with the banana-leaf tassels but others do not.

If the female hudoq dancers do not wear a mask, their faces and bodies will have colorful patterns painted on. These dancers carry household appliances such as baskets.

The hudoq dances by the Dayak Bahau women depict how the Dayak go dating and raise their babies or how they catch fish and go hunting. The hudoq performed by the Dayak Bahau women are comical.

It is interesting to note that in the Telivaq hudoq, the highest customary chief of hudoq is a woman.

*Source: Indonesia Heritage (National Library of Indonesia), various sources*



# *LONTAR*

## *(PALM LEAF MANUSCRIPT)*

Unique  
traditional  
script  
written on  
lontar.

### **WHAT ARE THEY?**

The word "Lontar" actually derives from a Javanese word meaning Tal leaves (Palmyra), however the word "lontar", as it is used in this article, refers to manuscripts that were once written onto these leaves. Aside from leaves though, wood, bark and goat skin were also used to produce manuscripts. Indeed, long before the modern Western alphabet that we know and use today arrived in Indonesia, various writing systems were used across the Archipelago,

and Java, Bali, Lombok, Sulawesi and Sumatra all had their own scripts.

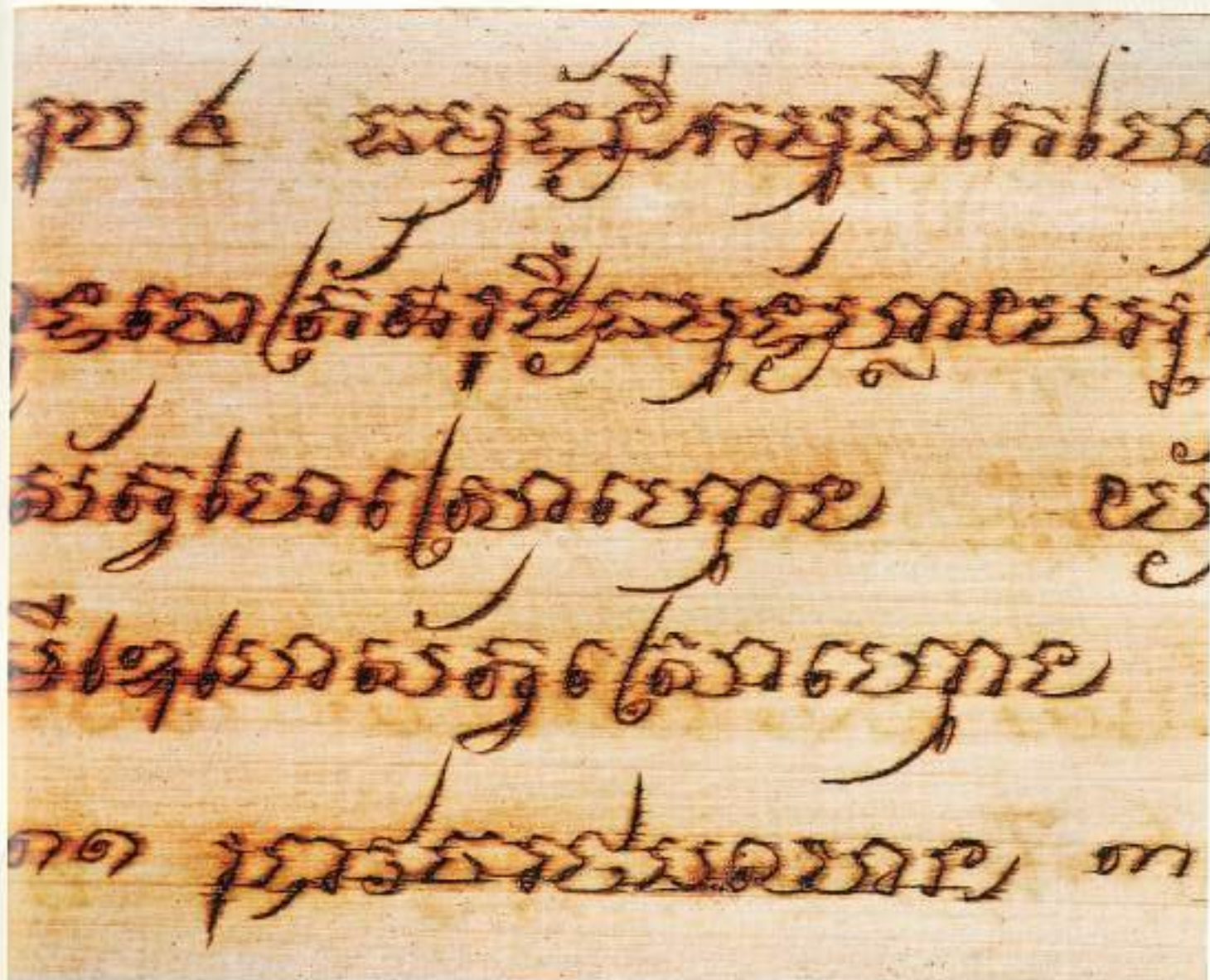
The existence of these unique alphabets demonstrates that Indonesia enjoyed its own writing traditions long before modern paper was ever produced. Moreover, the manuscripts produced using these alphabets reflect the local wisdom and knowledge of these particular societies, and references to the production of fabrics, morality, religion, laws, etiquette, traditional medicine, even architecture can all be found on thousands of

preserved lontars. Back in history, the lontar was considered highly valuable property and only those who possessed high levels of knowledge and education could own them.

### **HOW ARE THEY CREATED?**

Preparing lontar leaves ready to be written on was a complicated process that involved many stages. Firstly, the correct leaves for writing had to be selected. This meant choosing leaves that were both wide and thick enough, in order to ensure that they were not





easily torn, and yet they also had to be soft enough to be written on at the same time. The leaves also had to be old enough to have taken on a slight yellowish hue around their edges. Usually such leaves can be found during the months of March and April, as well as September and October.

The second step involves drying the leaves in the Sun. This process changes the colour of the leaves from green to yellow. Thirdly, the leaves had to then be soaked in flowing water for several days in order to clean them,

The fourth step involved forming the leaves into rectangular shapes. And the process still wasn't finished, as the leaves then had to be boiled in water that had been filled with spices, papaya leaves and rice. This process was over when the rice was well cooked. The lontar then were then cleaned and dried once again.

Our leaves are now almost ready to write on, however one final operation needs to be performed in order to ensure their smoothness. To achieve this, the leaves are pressed between

two pieces of wood for several days until they are nice and flat. Our paper is now finally ready and three holes are made at the top of the leaves in the left, middle and right. These holes are employed later on in order to bind the leaves together with string once the writing has been completed. The distance from the left hole to the middle hole should be shorter than the distance from the middle to the right, due to a margin usually being left on the left side before the actual writing commences.



#### HOW ARE THEY WRITTEN ON?

The method of writing on Palmyra manuscript involves the use of a unique iron/steel pen, however this pen does not have any ink in it. Instead, its trapezium-shaped point is used to scratch on the paper. The pen itself is a very simple device with dimensions of roughly 2cm x 2cm x 15cm. The traditional script used varied according to the place in which the manuscripts were made and could, for example, be Javanese or Balinese.

Guidelines were also drawn on the manuscript leaves in order to assist the writer. The ruler had not yet been invented at that time however, and so ink-soaked string was laid across the paper in order to create lines. After a manuscript had been completed using the pen, the letters were blackened using hazelnut. To do this, the hazelnut first had to be grilled until oil was produced, before being rubbed onto the paper. Hazelnut was also used to disguise the lines. As a finishing touch, citronella oil was used on the manuscript in order to protect it from insects and to ensure its cleanliness.

#### WHERE CAN THEY BE FOUND?

Lontar manuscripts are historically rare documents currently requiring both conservation and determination of their places of origin. With this in mind, only certain institutions are granted permission to keep them. Lontar manuscripts are treasures for all the world to enjoy however, not just Indonesia. Although they ultimately belong to the country and are Indonesian in origin, thousands of these manuscripts are known to exist and currently reside all over the world. Table 1.1 below outlines where Palmyra manuscripts currently reside.

Table 1.1 Places Where Palmyra Manuscripts Can Be Found

IN INDONESIA
<ul style="list-style-type: none"> <li>• Perpustakaan Nasional Republik Indonesia (Jakarta)</li> <li>• Perpustakaan Fakultas Ilmu Budaya UI, (Jakarta)</li> <li>• Museum Sri Baduga, Bandung</li> <li>• Museum Sonobudoyo, Yogyakarta</li> <li>• Museum Mpu Tantular, Surabaya</li> <li>• Gedong Kirtya, Singaraja</li> <li>• Pusat Dokumentasi Budaya Bali, Denpasar</li> <li>• Perpustakaan Universitas Udayana dan Fakultas Ilmu Budaya Universitas Udayana</li> <li>• Museum Negeri NTB, Mataram</li> </ul>
ELSEWHERE
<ul style="list-style-type: none"> <li>• Library of Congress (US)</li> <li>• Leiden University Library, The Netherlands</li> <li>• KITLV Library, Leiden, The Netherlands</li> <li>• British Library, London, UK</li> <li>• Staatsbibliothek zu Berlin, Berlin, Germany</li> <li>• Heidelberg University library, Heidelberg, Germany</li> <li>• Bibliotheque Nationale, Paris, France</li> </ul>

“

*Lontar manuscripts are historically rare documents currently requiring both conservation and determination of their places of origin.*







*Ancient manuscripts written on lontar long before modern western alphabets and paper.*

*Palm leaves are dried and processed into lontar.*

In order to achieve these aims, it is imperative that these fragile manuscripts are not stored in open places and are kept within a temperature range of 20-24°C. They should also be kept dry and away from storage in plastic bags, which prevent the vital air circulation over the leaves. The cellulose in the manuscripts can also attract bugs and therefore it is important to keep the manuscripts safe and to spread camphor around their immediate vicinity. A simple daily preservation procedure also involves mixing acetone with citronella oil and then spreading this oil on the paper in order to keep it clean, humid and flexible, as well as to prevent it from being easily torn.

#### **SUMMARY**

Indonesia possesses a historically highly advanced writing culture and these antique manuscripts can offer up valuable information and insights into the country's earliest societies. What cannot be disputed is that our ancestors developed rich cultures that included their own alphabets, and this ancient local wisdom demands to be preserved.

The ongoing existence of institutions that dedicate their energies towards the conservation of these manuscripts is crucial for the preservation of our cultural heritage for future generations. It is to be hoped that through lectures, museums and libraries, people will come to understand the importance of keeping these documents safe and in good condition. Hopefully, budgets will also allow for the purchase of materials in order to restore damaged manuscripts.

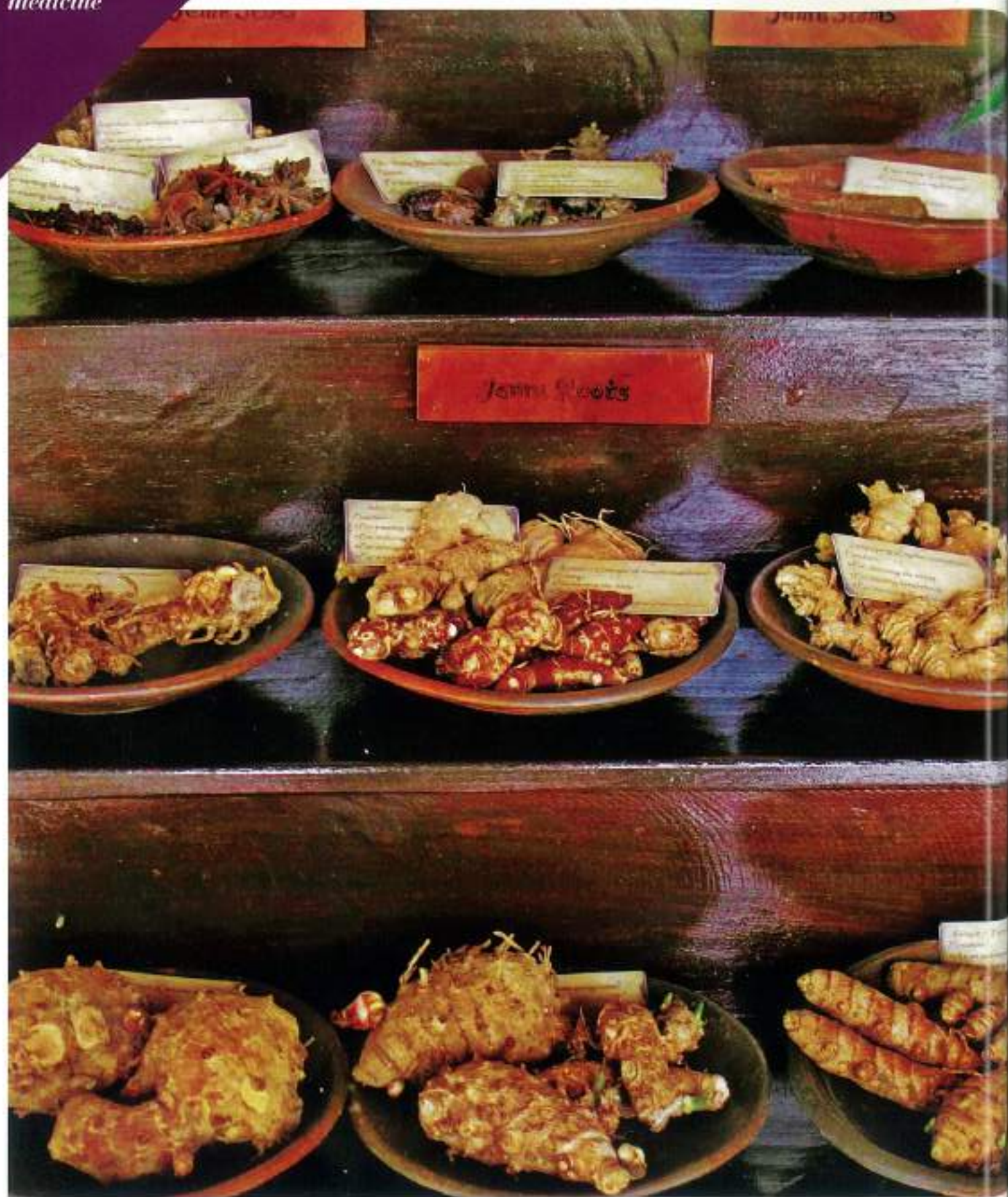
#### **HOW CAN THESE MANUSCRIPTS BE PRESERVED?**

Careful conservation is vital to the ongoing existence of these documents. Such conservation has several aims:

1. To maintain and keep the lontar safe as prestigious historical documents and a part of the country's heritage
2. To ascertain the ages of these antique manuscripts (to within 200 years)
3. To reconstruct damaged manuscripts and to prevent them from suffering further damage









# JAMU

## INDONESIA'S TRADITIONAL MEDICINE

'BACK TO NATURE' IS A PHILOSOPHY THAT BELONGS TO THE WORLD, AND IN INDONESIA ITS PRACTICAL APPLICATION IS ALIVE AND WELL. TRADITIONAL HERBAL MEDICINES AND VARIOUS TYPES OF 'MEDICAL PLANTS', EITHER FROM LEAVES, FRUITS, ROOTS, FLOWERS OR BARKS ARE USED TO HEAL THE SICK, THEREBY REDUCING THE NEED FOR MORE 'CONVENTIONAL' ANTIBIOTICS.

**T**hese herbal medicines have been used since ancient times up until the present day, and are consumed by people spanning the class divides.

A study of jamu was conducted by botanist **Rumphius**, who in the year 1775 AD published '**Herbaria Amboinesis**'. Scientific research for jamu by the research center of herbal medicine in Bogor Botanical Gardens, resulted in the publication of another work: '**Medical Book for Children and Adults**' by **E. Van Bent**.

The first seminar about jamu was held in Solo in 1940, and was followed by the formation of Indonesia's Jamu Committee in 1944. In 1966, a second seminar was held on jamu and in 1981, a book by title of '**The use of Medical Plants**' was

established to support the jamu industry in the country.

**Jamu** is traditional medicine in Indonesia. It is predominantly herbal medicine made from natural materials, such as the roots of plants, its leaves, bark, and fruit. Material from the bodies of animals are also used, such as the bile of a goat or an alligator.

The method of using jamu remains unchanged from the times of our ancestors. Sometimes it is consumed by drinking, and at other times, by external application. At present, one could easily buy readymade jamu, packed in the form of powder, pills, capsules, drinking liquid and ointments. Of course, there are still jamu shops, which only sell ingredients or prepare the jamu to order as is required by buyers. Some women roam



“

*In many large cities  
jamu herbal medicine  
is sold on the street by  
hawkers carry a refreshing  
drink, usually bitter but  
sweetened with honey.*

the streets selling jamu; a common sight across the country.

The traditional methods for making jamu, such as by boiling the prepared herbal ingredients (jamu godok) still prevail in Javanese society. The popular traditional tools for making jamu are still available in many Javanese houses, such as Lumpang (small iron Mortar), pipisan, parut (grater) and kuali (clay pot).

#### HISTORY OF JAMU

It is claimed that jamu was originated in the Mataram Kingdom some 1300 years ago. Though heavily influenced by Ayurveda from India, Indonesia is a vast archipelago with numerous indigenous plants not found in India, and include plants similar to Australia beyond the Wallace Line. Jamu may vary from region-to-region, especially in remote areas of the country.

Jamu was (and is) practiced by indigenous physicians. However, it is generally prepared and prescribed by women who sell it on the streets. Generally, the different jamu

prescriptions are not written down but handed down between the generations. Some early handbooks, however, have survived.

One of the first European physicians to study jamu was Jacobus Bontius (Jacob de Bondt), who was a physician in Batavia (today's Jakarta) in the early seventeenth century. His writings contain information about indigenous medicine. A comprehensive book on indigenous herbal medicine in the Indies was published by Rumphius, who worked on Ambon during the early eighteenth century. He published a book called *Herbaria Amboinesis* (The Ambonese Spice Book). During the nineteenth century, European physicians had a keen interest in jamu, as they often did not know how to treat the diseases they encountered in their patients in the Indies. The German physician Carl Wiltz published on jamu in 1829. In the 1880s and 1890s, A.G. Vorderman published extensive accounts on jamu as well. Pharmacological research on herbal medicine was undertaken





by M. Greshoff and W.G. Boorsma at the pharmacological laboratory at the Bogor Botanical Garden.

#### JAMU FOR HEALTH AND BEAUTY

Javanese women tend to be very concerned about their physical appearance; always wanting to be slim, beautiful, and with an alluring, bright smiling face.

As the Javanese saying goes: "**Ngadi Sarira**", which means: maintaining the body in its perfect condition is of the utmost importance. The Javanese way of life is greatly influenced by the royal culture. Not surprisingly, the art of "Keeping Beauty" originated from the court palaces. The Ladies of the Royal Families have the reputation of inheriting the beauty of goddesses from paradise.

As told in the story of wayang (leather puppet) by the **dalang** (puppet

master), all parts of a princess's body is perfect and alluring: the beautiful black thick hair, a smooth skin, bright eyes, charming eye brows, eye lids and nose, bright reddish lips, white teeth, an elegant neck and beautiful hands.

In many large cities, jamu herbal medicines are sold on the street by hawkers who carry a refreshing drink, usually bitter but sweetened with honey. Herbal medicine is also produced in factories by large companies such as *Nyonya Meneer*, *Djambu Djago*, *Mustika Ratu* or *Sariayu* and sold at various drug stores in sachet packaging. Packaged dried jamu should be dissolved in hot water first before drinking.

Source: *Cultural Wonders of Indonesia*, various sources



*A woman selling various traditional jamu around the city.*

*Different spices and herbs used to concoct jamu.*



# CHILDREN'S PLAY



When we see today's youth preoccupied with their tablets and electronic games, it is easy to forget that it is often the simplest inventions that prove the most durably entertaining. The toys and the games that are described below are commonly seen and played by Indonesian children today; they are inexpensive and fun too!

## Kelereng or Gundu

KELERENG, or 'marbles' to the western world, is a favorite with boys. There are many variations of games played with marbles.

One of the more popular versions of Kelereng requires players to draw a small circle on the ground. All the players put one of their marbles within the circle. They then each drop another marble to a point outside of the drawn circle. The player that owns the marble furthest away from the circle is entitled to play first.

He must attempt to use the marble that is outside of the circle (striker) to hit the marbles within the circle and knock them outside of the ring. If he is successful in doing this, he is entitled to keep the marbles that he has knocked out of the circle. The striker marble, however, must also come to

rest outside of the drawn circle. If it does not, this marble must remain within the circle and the owner forfeits the marble.

If the player is successful in knocking one of his opponent's marbles out of the ring, he can continue his turn and try to strike any of his other opponent's striker marbles. If he is successful in hitting his opponent's striker marble, he is entitled to take that marble and his opponent can no longer play the current round. If, however, he misses his opponent's striker marble, he loses his turn and the next player can then start to play.







## bekel

THIS GAME is the equivalent of western jacks, however the shape of the *bekel* differs from the western jacks in that they are flat with a small bridge holding the two sides together. On the upper-side of the *biji bekel* there is a small red dot that is called the pit. The under-side of the *bekel* is called a *roh*. On one of the flat sides of the *biji bekel* there are small indentations or dots; the other side is smooth.

When the game is started, the *biji bekel* are all held in the hand of one player and are dropped – the ball is

allowed to bounce once. The player then starts to play by attempting to pick up the *biji bekel* one at a time without disturbing any of the other *biji bekel* within the time that it takes the ball to bounce once.

If the player successfully picks up all of the *bekel*, he then drops them again and starts the second set of the game. In this set he must attempt to position the *biji bekel* with the pit facing up again one at a time. This action must be completed while the player throws the ball in the air and allows it one bounce. The player must attempt to turn over the *bekel* without moving any of the other *bekel*.

If the player completes this successfully, he then picks up the *biji bekel* one at a time while throwing the ball in the air until he has all of the *biji bekel* in his hand. He then drops them all again and picks the *biji bekel* up two at a time and then three at a time, etc. until he picks up all the *biji bekel* with one sweep of the hand.

He drops them again and now starts the *roh* set. The player must attempt to turn over all the *biji bekel* so the *roh* side is now facing up. The player is permitted to pick up more than one group of the set number while the ball is being thrown in the air. For example if the player is picking up groups of two while the ball is being thrown in the air, he may grab three groups of two *bekel*. The action of grabbing a set number of *bekel* is called *cek*.

If the player moves any of the *biji bekel* that he is not attempting to pick up, or if he drops any of the *biji bekel* in his hand, he loses his turn and it goes to the next player. A skilled player can go through many sets of the game before he makes a mistake and has to turn the *bekel* over to the next player. The player that completes the most sets without making a mistake is considered the winner of the game.

The name is derived from the Dutch game 'bikkelen' using the same copper 'bikkels'.



## gasing

THE GASING is a top made from bamboo with a small opening on the side. This small hole makes the top whistle very distinctively as it spins. The size of the hole determines the pitch of the whistle. String is wound around the dowel that goes through the center of the *gasing*. The child then holds onto the flat bamboo handle that is tied to the end of the string and pulls this handle to set the *gasing* spinning. Normally, a circle roughly 50 cm. in diameter is drawn on the ground. Two children play against each other. The object of the game is to try and knock your opponent's *gasing* out of the designated circle. *Gasing* are commonly sold outside the temples and tourist attractions in Yogyakarta, Central Java.

## lompat tali



LOMPAT closely resembles a skipping rope in appearance, however, the rope that is used is made from hundreds of elastic bands that are looped together to form a large ring. The girls take turns trying to jump over the elastic rope which is held by two people at each end.

The height of the rope normally starts low, (usually ankle height), and gradually moves higher up the bodies of the children after the jumpers have successfully jumped over the lower height. Experienced jumpers can often jump over ropes that are neck high! A benefit of using rope made from rubber bands is that if a jumper is unsuccessful in jumping over the rope, the rope will give and the jumper will not be hurt in their unsuccessful attempt – saving a lot of grazed knees in the process!





## ayang-layang

LAYANG-LAYANG or kite flying is a very popular pastime for Indonesian children. Provinces throughout the country have their own designs. There are two distinct types of kites: those that are just used for flying, and those that are used for one-on-one dogfights.

Fighting kites are made from light bamboo and waxed paper. Often the string that is attached to these kites

is coated with crushed glass. The string is dipped in a solution of crushed glass which has been boiled with ka, chemicals and dye. The mixture acts as an adherent so the tiny particles of glass will cling to the string. The string is strung out on a small and left to dry. This process makes the string very sharp and capable of cutting the opponents string.

Ready-made glass coated string can also be bought in various thickness. Most kite flyers opt to buy ready-made string as it is a long and messy process to prepare their own. The choice of the thickness of the string depends on the size of the kite, and a greater consideration, the budget of the buyer. If the owner is not careful this string can also cut their fingers as well!

The object of the game is to try and cut your opponent's kite loose. The way that the string is attached to the kite determines the control that

the flyer has over their kite. If the two holding strings are attached far apart to the frame of the kite, this will make it heavier to hold on to when it is flying. However, this gives the kite flyer greater control over the movements of the kite.

If the two holding strings are attached closer together onto the frame of the kite, this makes the kite much lighter to hold on to but sacrifices control. These kites tend to be wilder in flight.

Experienced kite flyers know that a taut string is not as easy to cut as a slack string, so it is up to the skill of the kite flyer to use techniques of pulling and releasing the string to try and avoid having his kite cut free. If a kite is cut free by an opponent, the victor is the one that is still holding a kite. The loose kites are often the culprits of reckless chases. The child that gets to the loose kite first is considered the new owner of the kite.



## kuda lumping

THESE SMALL REPLICAS of the larger *kuda lumping* are used in a trance dance on Java. They are cut from woven bamboo mats and painted with striking colored patterns; sequins, beads and other materials can also be added to give the *kuda lumping* its colorful appearance.

Although intended as a toy, many of these delightful horses end up in suitcases to be given as souvenirs of an expat's trip to Indonesia or smaller, more colorful versions, can be used as eye-catching decorations on Christmas trees.

## congklak or dakon

ONE OF THE OLDEST known games in the world, Congklak can be traced back to ancient Egypt. Brought to Indonesia – probably centuries ago by Arab or Indian traders – it is just as popular today as it has always been. Congklak is played on a board with circular indentations along both sides and a home indentation on each end of the board. The game is played with 98 small markers such as shells or beads, all divided evenly between all the indentations. Congklak is a challenging strategic game and takes a lot of practice for a player becomes skilled.



Source:  
Traditional's  
Children Games  
of Indonesia (Ministry  
of Tourism and Creative  
Economy of The Republic  
Indonesia)





INDONESIANA

# CONTEMPORARY

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INDONESIAN MOVIES GO GLOBAL / 76 // // TUMPENG / 80 // // TENUN IKAT / 82



ANGKLUNG:  
**THE MAGICAL  
SOUND OF  
BAMBOO**

*Angklung, a traditional musical instrument invented in West Java.*

FRESH, APPEALING, MODEST AND YET GLORIOUSLY MELODIOUS, SUCH ARE THE SOUNDS THAT EMERGE FROM THE ANGKLUNG, A TRADITIONAL AND EVER-POPULAR INDONESIAN INSTRUMENT CONSISTING OF BAMBOO TUBES ATTACHED TO A BAMBOO FRAME. THE ANGKLUNG IS A UNIQUE INSTRUMENT IN THAT IT SITS SQUARELY BETWEEN THE TRADITIONAL AND THE MODERN. MOREOVER, JUST

LIKE AN ORCHESTRA, SINGLE-TONE ANGKLUNGS ARE USUALLY MASSED TOGETHER INTO ENSEMBLES IN ORDER TO CREATE HARMONIES AND MELODIES, AND THUS THE ANGKLUNG HAS COME TO SYMBOLISE INDONESIA'S NATIONAL MOTTO OF "UNITY IN DIVERSITY," AND A HUGE, SPRAWLING COUNTRY WHERE DIFFERENT CULTURES AND FAITHS LIVE SIDE BY SIDE IN MUTUAL TOLERANCE.





The angklung is first and foremost an Indonesian instrument. Indeed, in his scholarly book, "Musical Exploration in the Indian Archipelago", J. Kunst reveals that the angklung was first invented in West Java. Over the course of several centuries however, the instrument has spread far and wide to Malaysia and the Philippines.

One theory has it that the word "angklung" derives from the Sundanese expression "angkleung-angkleungan", which describes both the movement of an angklung player and the sound ("klung") that the instrument produces. Another theory suggests that the word "angklung" was first formed from two Balinese words – "angka" and "lung". "Angka" means "tone", while "lung" means either "broken" or "lost". When put together then, angklung thus means "incomplete tone".

The angklung played an important role in traditional ceremonies during the Hindu period and the reign of the Kingdom of Sunda. In West Java, a fertile region renowned for its rice fields, the angklung has been traditionally used in order to honor Dewi Sri, the goddess of fertility. Indeed, the way that the angklung is played, through the shaking of its tubes and frames, performs the same function as the clanging of a bell and the instrument helps to engender an uplifting, transcendent atmosphere during such ceremonies.

The angklung also came to symbolize struggle and conflict during the reign of the Kingdom of Sunda. And moving into the colonial era, the angklung was used to motivate nationalist fighters in their struggles against Dutch rule. Consequently, the Dutch colonial government banned adults from playing the instrument and its popularity thus decreased.

The status of the angklung picked up again during the postcolonial era however, with Daeng Stigna's diatonic version of the instrument. These days, the angklung comes in a number of varieties, which can be adapted to the ever-changing needs of modern life.

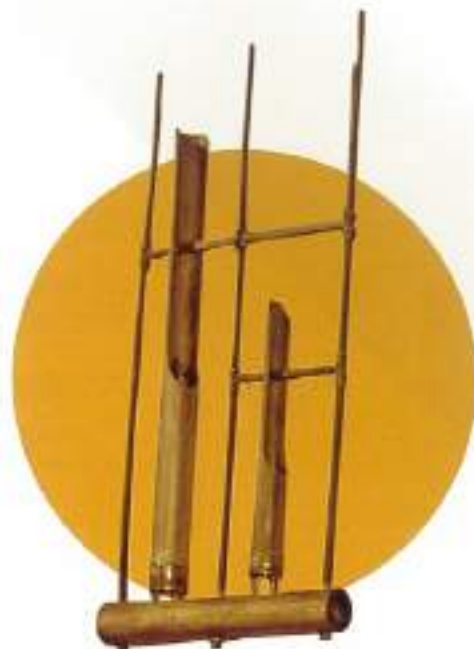
UNESCO designated the angklung a "Masterpiece of Oral and Intangible

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*The angklung played an important role in traditional ceremonies during the Hindu period.*

Heritage of Humanity" on November 18, 2010, while the oldest known surviving angklung is the 400-year-old Angklung Gubrag, which was made in the 17th century in Jasinga, Bogor. Other antique angklung are currently in storage at Bandung's Sri Baduga Museum.

Angklungs have also been found outside of Java on the Indonesian islands of Kalimantan and Sumatra. The *Kurung-kurung* angklung first



originated in South Kalimantan and is usually used in traditional Kuda Gepang performances. A restored Kalimantan angklung can be found in Museum Indisch Institut in the Netherlands. The province of Lampung in the south of the huge island of Sumatra is another area in which angklungs have been found, and a restored antique angklung from the region can be found in the Leiden Museum in the Netherlands.







Image Courtesy of Shutterstock and Jakarta Arts Council

## KANEKES/BADUY

The angklung-esque *kanekes* was created by the Baduy people from the South Banten area of West Java. These farming folk adhere to a traditional ritual out in the paddies and the *kanekes* is played during ceremonies held while farmers are planting and harvesting. After the harvesting has been completed, the *kanekes* are put away for six months until the next harvest. The *kanekes* are also played when the half-moon appears in the sky, as well as when farmers treat their crops. A traditional performance includes eight *kanekes* players, all of whom are men, as well as three *bedug* (a traditional drum). Types of *kanekes*, in order of size, include the *indung*, *ringkung*, *dongdong*, *gunjing engklak*, *indung leuti*, *tarafok* and *roel*. *Kanekes* makers are skilled craftsmen and have to come from Kajeroan Baduy tribes, which can be found in the Cibeo, Cikartawana and Cikeusik areas of West Java.

## DODGOR LOJOR

The *dodgor lojor* derives from the Kasepuhan Pancer Pangawinan area of Banten on the island of Java. Traditional ceremonies held in Kasepuhan Pancer Pangawinan employ not only the *dodgor lojor* (a traditional local instrument), but also our old friend the angklung, which is once again associated with harvesting. Four angklungs are used during the ceremonies: the *gonggong*, *panembal*, *kingking* and *inclok*, while the music itself consists of *bale agung*, *samping hideung*, *oleng-oleng papanganten*, *si tunggul kawung*, *adulitang* and *adu-aduan* melodies. All of the songs are performed to the rhythm of the *dodgor lojor*, while an angklung is played monotone style in the background.

## BUNCIS

The *buncis* dates back to 1795 and the village of Cipurut in Bandung. If legend is to be believed, a Pak Bonce came across some bamboo which was being born along by the swollen waters of a flooded river. He fished it out before crafting an angklung from it. As with other types of angklung, the *buncis* is closely associated with religious ceremonies, however nowadays the instrument has expanded its range into more worldly forms of entertainment. The *buncis* is most closely related to the local song, "*Cis kacang buncis nyengle...*"

## BADENG

The *badeng* is a musical performance in which an angklung is the main instrument and can be found in the village of Sanding in Garut, West Java. From its earliest origins, *badeng* was an integral part of religious ceremonies. However another source claims that *badeng* predates the arrival of Islam in Indonesia. Nine *badeng* songs with Arabic and Sundanese lyrics are required for a performance, and the songs themselves reflect Islamic philosophy, moral messages and traditional mysticism.

# THE TRADITIONAL ANGKLUNGS OF INDONESIA

Children playing  
angklung, preserving  
the art.



# THE MODERN ANGKLUNG

## PADAENG

Back in 1938, Daeng Soetigna, a teacher at the Hollandsch Inlandsche School in Kuningan, West Java updated the angklung for the modern era. Soetigna came up with an angklung based on the diatonic scale instead of the traditional pélog or sléndro scales previously employed. This new type of angklung he named the *padaeng*.

## SARINADE

The *sarinade* is a variation on Soetigna's *padaeng* which is based around a chromatic C-tone scale. Small *sarinade* consist of eight angklung notes, while bigger ones feature 13.

## TOEL

The *toel* was created by Yayan Udjo in 2008 during a spell spent in Jordan. The *toel* consists of two lines which hang in a rolled back position. Like a piano, the *toel* is easy to play because the player only has to touch the instrument lightly. This instrument was most recently employed by Indonesian pop megastars, Noah.

## SRI-MURNI

This angklung was the brainchild of Eko Mursito Budi, who came up with the novel idea of a robotic angklung. Eko's instrument consists of two or more tubes which create the same tone. Different from the multi-tone *padaeng*, the *Sri-Murni* creates a pure monotone. Ensembles of this type of angklung can be played simultaneously in order to create melodies.

## ANGKLUNG ICON: DAENG SUTIGNA

Daeng Sutigna was born in Garut on May 13th 1908 to a family of Sundanese aristocrats, who gave him a Dutch colonial education. He eventually became a teacher at the Hollandsch Inlandsche School (HIS) in Kuningan, West Java. Sutigna invented the diatonic angklung, altering this traditional instrument so that it could play international songs.

Sutigna had had a love affair with the instrument since he was a small child, eventually learning about its form and history from angklung maker Pak Djaja. Sutigna also possessed a wide knowledge of western

music however, and was interested in finding out how the angklung could be of interest to children. He thus played his first diatonic angklung in front of a group of kids and his invention succeeded in attracting public attention. This in turn led to important performances at the signing of the Lingarjati Agreement (1950), as well as at the famous Asia-Africa Conference (1955).

In contrast to the traditional angklung, Sutigna's angklung is intended to be played as part of an ensemble. Each angklung creates just one tone, however when played together alongside others,

beautiful harmonies can be created. Good teamwork and ensemble playing are vital however, which is why Sutigna also concerned himself with matters of musical education.

Sutigna's invention not only became an important educational tool which led to a sharp rise in the angklung's popularity during the late colonial era, but also showed how traditional instruments could make a transition into modern musical styles. Thanks to this Indonesian visionary, generations have been able to enjoy song from around the world played in a unique bamboo style.





*fine art*

# BASOEK ABDULL

ONE OF INDONESIA'S GREATEST EVER TALENTS,  
BASUKI'S ART AND PERSONAL FLAMBOYANCE  
ADDED SPICE TO THE INDONESIAN CULTURAL  
LANDSCAPE.

## personal life

BASUKI ABDULLAH was born in Surakarta on January 25th 1915. He inherited his awesome gift and talent from his father, Abdullah Suryosubro, who was both a painter and dancer. Basuki's grandfather, moreover, was a well-known Indonesia hero back in the nineteenth century and was named Doktor Wahidin Sudirohusodo.

Throughout his life, Pak Bas, as he became known, cultivated a very broad interest in paintings and art from both the west and the east. He also studied traditional Javanese arts such as puppetry, as well as trying his hand at dancing, performing regularly under the names Rahwana and Hanoman. Also thrown into the mix was Basuki's interest in western culture and his keen interest in the work of composers such as Franz Schubert, Beethoven and Paganini.

A glance at Basuki's book collection also reveals that the artist regularly travelled abroad, increasingly

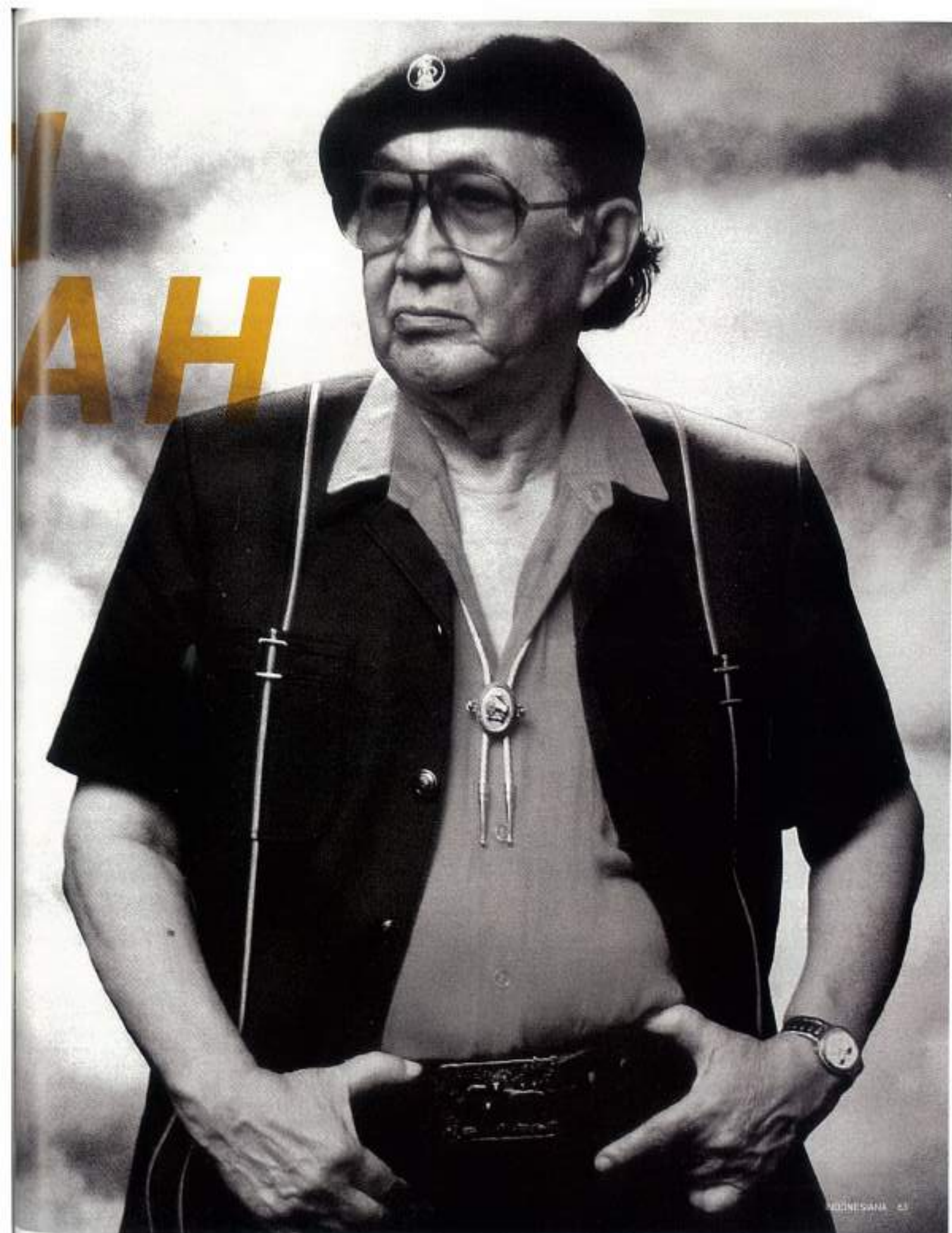
so in the wake of his studies in the Netherlands in 1933. The collection contains guide books from the countries that Basuki visited, as well as volumes on world art, Indonesian art and religion (mainly Catholicism).

Basuki was a believer in traditional stories and myths, and developed an interest in supernatural figures such as Nyi Roro Kidul, the legendary Queen of Java's South Seas. Inspired by this legend, he painted a highly soulful and mysterious work which he named "Ratu Kidul" ("Queen of the South"). Basuki also explored beliefs in Bunda Maria (Saint Mary), resurrection day and other popular myths.

Basuki ended up marrying four times during the course of his life, and each of his wives was of a different nationality. His first wife was a Dutch lady named Yosephine while his second marriage was to a woman called Maya Michel. Basuki's third wife was Mwang Noi and his last wife was called Nataya Nārerat.

*Basuki  
Abdullah, the  
maestro.*







# career

BASUKI attended the HIS Catholic school in the Javanese city of Solo. He was then awarded a scholarship to study at the prestigious *Academie voor Beeldende Kunsten* in The Hague in The Netherlands and graduated after three years. One of Basuki's greatest achievements was winning an art contest held in honour of the accession of Queen Juliana of the Netherlands (who rose to the throne on September 6th 1948), besting 87 other painters from all over the world in the process. In the wake of this success, Basuki became an internationally recognised painter.

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*Pak Bas was also well-known for his close relationship with Indonesian political actors such as the country's first President and father of independence, Soekarno.*

Basuki was primarily known as a portrait painter, although he also painted landscapes, as well as flora and fauna and works that reflected themes of nationalism and national development. Indeed, Basuki was a prolific artist and during his career ended up producing an amazing 10,000 canvases, all of which

are characterised by their creator's sense of realism and naturalism. Basuki's art is generally categorised into five groups:

1. Portraits
2. Figurative works
3. Scenery and daily life
4. Drama, mythology and spiritualism
5. Nationalism

Basuki often held exhibitions in Indonesia as well as abroad in countries such as Thailand, Malaysia, Japan, The Netherlands and England, among others. His works can currently be found in more than 22 countries around the world.

Pak Bas was also well-known for his close relationship with Indonesian political actors such as the country's first President and father of independence, Soekarno, as well as Indonesia's second president, Soeharto. Basuki painted Soekarno on several occasions before eventually becoming Indonesia's official Presidential Palace Painter in 1974. Indeed, in a book was published of Soekarno's collection of paintings and statues, and Pak Bas' works were reproduced in the opening pages, demonstrating the closeness of the relationship between president and painter and the respect that the two held each other in.

Pak Bas' most sensational work though is generally considered to be his spectacular painting of Nyi Roro Kidul, the guardian and goddess of Java's southern ocean. Indonesians retain a strong belief in the supernatural world, and this Basuki work remains one of the nation's best-loved artistic treasures. Rumour has it that Basuki performed an arcane, mystic ritual before painting Nyi Roro Kidul, and the work now hangs in a special room dedicated to the mystic queen in the south coast's Samudra Beach Hotel, one of Soekarno's favourite places.



*A painting of the first Indonesian president Soekarno.*

*A portrait painting of Singaporean statesmen Lee Kuan Yew.*

*A painting of Imelda Marcos, the wife of former Philippine president Ferdinand Marcos.*

*A portrait painting of the first Indonesian vice president Mohammad Hatta.*

*A painting of former Philippine president Ferdinand Marcos.*





*fine art*



One of Basuki's most famous paintings titled "Kakak Beradik".

An oil painting of former president Soekarno.

A fiery painting of Pangeran Diponegoro.

Basuki's interpretation of the battle between Gatot Kaca and Antasena.

# 100 years of Basuki Abdullah

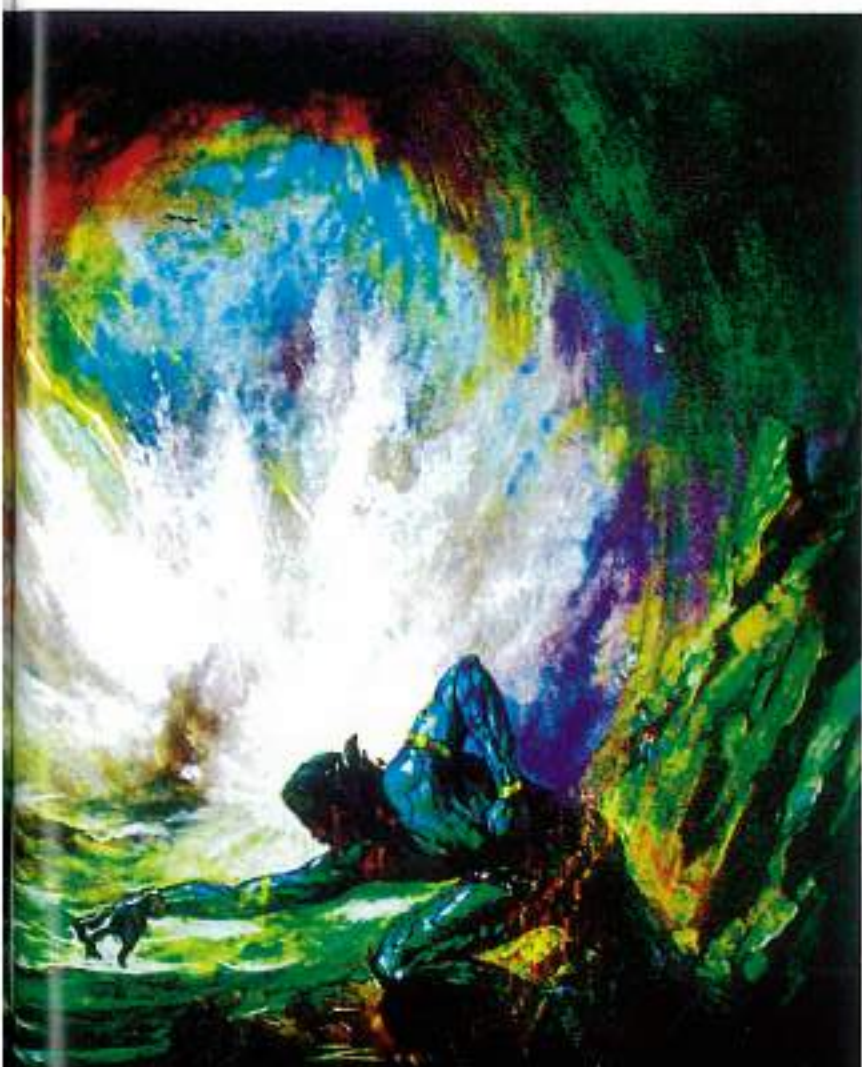
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*These celebratory exhibitions will also feature displays of Pak Bas-related memorabilia and will thus reveal the human side of this national legend.*



Image Courtesy of Basuki Abdullah Museum





NEXT YEAR (2015) would have been Pak Bas' 100<sup>th</sup> birthday and in honour of this date, the Basuki Abdullah Museum is planning something special. We'll have to wait and see what's in store, however what we do already know is that a number of exhibitions have been planned for Basuki's centenary and will feature major paintings from each of the above categories. These paintings will be borrowed from various places, including the Presidential Palace, the Indonesian National Gallery, the Basuki Abdullah Museum, the private collection of the Dr. Oei Hong Djien Museum, Museum Kebangkitan Nasional (the National Awakening Museum), and Museum Seni Rupa dan Keramik (the Fine Arts and Ceramics Museum).

These celebratory exhibitions will also feature displays of Pak Bas-related memorabilia and will thus reveal the human side of this national legend. Basuki, for example, was well-known for his intimate relationships with a number of women, who allowed him to paint them. Pak Bas, as noted above, was also renowned for his closeness to two of Indonesia's most distinguished sons, Soekarno and Soeharto, both as a commercial artist and as an official painter. May this easy-going hedonist and humourist long remain one of the country's most revered talents.



art

IN THE EYES OF THE WORLD, SOUTHEAST ASIA IS HOME TO THE EXOTIC AND TRADITIONAL. THE CULTURAL HERITAGE OF EACH COUNTRY IS UNIQUE, RESULTING IN A CONTINENTAL IDENTITY UNLIKE ANYTHING SEEN IN THE WESTERN WORLD. BUT CULTURE AND ART HAVE GROWN INTO A KIND OF

# YOUNG AND CRAFTY

UNIVERSAL LANGUAGE WHICH PEOPLE HAVE STUDIED AND DEVELOPED, INFUSING MODERNITY AND COLOUR TO CREATE A NEW ART FORM. THESE TWO YOUNG INDONESIAN ARTISTS HAVE HELPED PIONEER SUCH AN ART REVOLUTION AND HAVE WON INTERNATIONAL RECOGNITION ALONG THE WAY.



#### SINTA TANTRA

Bali is the undisputed holiday capital of Indonesia. World-renowned for its beautiful beaches, challenging waves and tranquil environment, Bali is also heavily associated with art, mainly for its traditional dances and paintings. Thus, most Balinese are seen as natural born artists. Just like this 34 year-old Balinese woman whose artwork has gained international recognition by successfully adding colourful tones to otherwise dull cityscapes.

Despite both her parents coming from Bali, Sinta Tantra has never lived in Indonesia. Due to her father's job, she and her family had to move abroad even before she existed. She was born in New York and, by the age of seven, moved to London. Even so, she often visits Indonesia on holiday with her family. Living in a foreign country and visiting her parents' homeland in between evoked a strange feeling in Sinta. "As an Indonesian in London, there were times when I felt like an outsider. But strangely, a similar feeling also developed when I went back to Indonesia as I was considered too western."

It was in the British capital where Sinta found her passion and affinity for art, and subsequently built a successful career in the industry. Her relentless journey in the world of art is an interesting one, as she switched from one interest to another, combining two or more contradictory aspects, and slipping her cultural heritage into her work.

Sinta showed a love for art from an early age. As a child, she loved playing piano. She even wanted to become a professional musician. But she grew to love painting more and traded the black and white piano keys for brush and paint. One of the things she loved about this art form is the freedom of not having to perform in public. "As I grew up, I started to contemplate," she explained, "Creative process is a

personal thing and it doesn't require a stage to show it to the audience."

Studying art at **Slade School of Fine Art** and the **Royal Academy of Arts**, London, opened her eyes to the fact that art is more than just people enjoying her work, but also about collaborating in other fields, such as business. She began to approach art galleries to display and promote her work, but it was quite a struggle to gain recognition in a city that already has a well-developed and dense art scene. "It's hard to convince art galleries to display works from new artists."

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*Unlike some painters who are stuck with paper and canvas as their medium, this British painter of Balinese descent uses the space around the city to express her art.*

In honing her skills, Sinta realized the importance of productivity and art exhibitions. Through that platform she received plenty of insights from curators, fellow artists, as well as art aficionados; insights she used to improve her art and create a viable networking base. An opportunity to promote and share her art to the world opened wide in 2006, when she received the prestigious **Deutsche Bank Award in Fine Art**. It was to prove the first of many high-profile awards. Indeed, throughout her career Sinta has won various prizes and honours, including the **Michael Moser Award**, **The Gordon Luton Award**, **Westminster Civic Award**, **Jerwood Contemporary Painting Prize**, and the **Painting and Decorating Industry Award**.

An impressive C.V. no doubt, and one that owes largely to Sinta's unconventional approach. Unlike some painters who are stuck with paper and canvas as their medium, this British painter of Balinese descent uses the space around the city to express her art. She even described her work as "painting on an architectural scale". She is well regarded for her site-specific murals and installations, many in public realms.

One of her favorite artworks, she admitted, was the mural painted on the Canary Wharf, London. Stretching 150 meters across the famous Thames River, the mural she painted on both sides of that bridge added a colorful tone to an otherwise gray and gloomy business district. It was bold and different, yet aesthetically pleasing. The artwork, named *A Beautiful Sunset Mistaken for a Dawn*, was especially gratifying given that it was revealed during the 2012 London Olympics.

Looking at her work, it is evident that colour plays an integral part in her creative process, and that she is not afraid to experiment with it. "My work takes on a sculptural approach to color-collage, where color is cut as opposed to filled, layered as opposed to mixed, constructed as opposed to emerged." Apart from creating murals on public spaces, Sinta collaborates with other artists, such as the famous sculptor Nick Hornby, to create one-of-a-kind artworks.

Supplementing Sinta's creative tastes, are black-and-white movies, especially the ones featuring strong female characters portrayed by the likes of **Katharine Hepburn**, **Bette Davis** and **Rita Hayworth**. It's not the lack of colour in those films that inspires her. Instead, it was the *femme fatale* quality, the mix of femininity and masculinity, wrapped in a glamorous fashion that drew her to these characters. She then took that inspiration to create bold lines, sharp



edges, and colorful scenery, the end result: a collection of breathtaking artwork.

Even after years of treading in London's contemporary art scene, Sinta wants the public to acknowledge her roots and heritage. She often paints images of coconut trees in her murals – a prominent symbol for a tropical country like Indonesia. The likes can be seen in *A Greater Reality of Elsewhere* and *Dylonsian Utopia*. "I want the public to know that the artwork they see comes from the hands of a Balinese."

#### SANDY KARMAN

Graphic designers are strongly associated with mass media. Whether in magazines or posters, their artwork is often used for corporate purposes, to help market products, boost sales figure and promote brands. Though artistic direction still plays a big part in this process, less control is afforded to the artist. They become part of the corporate system, a machine that lives in the world of consumerism and lifestyle, and one which often works to the detriment of an artist's true creative potential.

Sandy Karman has observed such a trend with regret. The 31-year-old graphic designer believes that art is based on ideals. But nowadays exceptional graphic design works are only accessible to those who can splash the cash. That didn't stop him from creating his own artworks, though, as shown in his artistic journey from being part of the corporate wheel to an internationally known poster artist.

Born in 1983 to Chinese Indonesian parents, this Jakarta-based graphic designer had a very normal yet

culturally-mixed upbringing. His mother is a very traditional woman who still celebrates Chinese New Year, while his father and grandparents were more western-oriented. So much so that they even spoke Dutch at times, and would put on Strauss and Broadway reruns at home. "I was just like any other kid, though," he said, fondling his childhood memory. "I watched *Doraemon* and took bajaj to school."

He admitted that he hated school, especially math and physics. "Looking back, I think I should have just played around more rather than study." But it was then when his love for drawing and doodling shone through. This passion brought him to the Bandung Institute of Technology where he studied and graduated with a degree in visual communication design. In 2004, during the last academic year at the institute, Sandy took an internship in **Total Design**, a company based in Amsterdam, Netherlands. He chose the program as the founder of the company, **Wim Crouwel**, is a big inspiration of his. "I learned a lot and, of course, it was fun being in Amsterdam for six months as a 21-year-old."

After his stint in the land of windmills, Sandy came home to forge a career in advertising and marketing, working for some of the big names in the industry. He quickly realized that the compromise and sacrifices made when working in such a capacity was a bit too much. "I felt like I wanted to follow another, more artistic direction." With that in mind, Sandy opted to resign from his day job and became a freelancer.

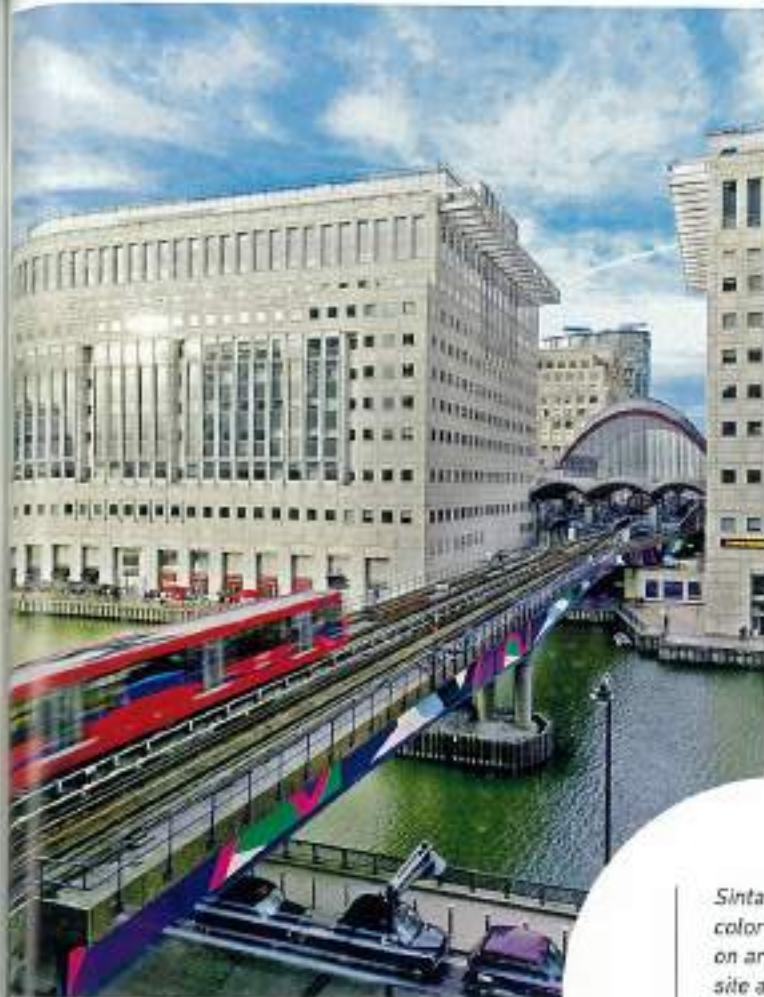
Even after taking a more artistic direction and freeing himself from

corporate bondage, Sandy's artworks didn't gain instant international recognition. He submitted his posters to biennales from 2006 to 2008, but heard nothing from the organizers. Nevertheless, he persevered and in 2009, after a lot of self-introspection about his talents, one of his posters was selected for the 9th **International Poster Triennial** in Toyama, Japan. Following his gut feeling, he decided to submit his works to Moscow, Russia. A few months later, he was sent a letter and found out that he had struck gold. Three of his posters made the cut at the Golden Bee 8. Vindicated, his works went on to win rave reviews in Poland, South Korea, and other countries.

Reflecting on his style, Sandy points to many influences. Contemporary designers like **Martin Woodtli**, the **Troxler sisters** and **Ralph Schraivogel** inspired him through their boldness and cleanliness, and their experimentation with typographies, lines and illustrations. He also likes how designer group such as **m/m (paris)** kept pushing the boundaries of graphic design. While Asian designer such as **Ikko Tanaka**, **Makoto Saito** and **Kim Do-Hyung**, and local artist **Tjahjono Abdi** also played a role in Sandy's development as an artist.

Positive reception from international art communities didn't stray Sandy away from home, though. He loves Jakarta and reckons that it is the most dynamic and unpredictable metropolis out there. "So much diversity, activity and energy. Jakarta could be your prison or your paradise. It toughens you up, but you can find unparalleled pleasure in the littlest of things here."





*Sinta Tantra's  
color concoction  
on architectural  
site and  
sculpture.*

*Posters created  
by Sandy Karman.*







AFTER THE CURFEW (1954):

## AN INDONESIAN CLASSIC AND THE ROAD TO RESTORATION

It was June 2012 and what had just been screened in the country's commercial theaters truly fired the imagination. A classic Indonesian film, *After the Curfew/Lewat Djam Malam* (1954) had just been watched by a huge number of modern Indonesian moviegoers.

Indeed, this was the first time that the general public had been able to enjoy an old Indonesian film which had been successfully rescued from certain destruction. The film, originally a pet project of prominent local director Usmar Ismail, now revels in crisp, clean, clear images and sound, while the movie's content remains relevant to the Indonesia of today, proving that the medium of film can successfully connect the past with the present.





#### A REALISTIC REVOLUTION IN FILM

*After the Curfew* was first initially produced for the 1954 Asian Film Festival which was held in Tokyo. Back in 1953, Usmar Ismail and Djamelud Malik traveled to Japan and became interested in contributing to the festival. While Djameludin was trying to raise the necessary funds, Usmar was assigned with the task of producing a film, while Asrul Sani penned the script. Unfortunately however, the plan had to take a back seat due to the Indonesian government refusing to let the film be screened in Tokyo as a form of protest against Japan's World War II record in the country.

The film was finally released however and received its first domestic public screening in 1954. Djameludin entered the film in the inaugural Indonesian Film Festival after the cancelation of his Asian Film Festival ambitions, and *After the Curfew* ended up winning in the Best Picture, Best Screenwriter, Best Leading Actor, Best Leading Actress and Best Artistic Director categories. The film also eventually got to be seen abroad and was screened at the 1955 Asian Film Festival.

The film centres on the life of war veteran Iskandar (A.N. Alcaff), who finds himself disillusioned with civilian life in the post-war era and who feels betrayed by the corruption and mismanaged leadership around him. Eventually, Iskandar finds himself on the run from the authorities and travels through a country which, even after independence, is still under a state of curfew.

Director Usmar, a native of Minangkabau, West Sumatra, was himself a soldier during the country's struggle for independence, and it is undoubtedly this experience which makes the film's portrayal of the life of a soldier all the more realistic.

#### THE RESTORATION PROJECT

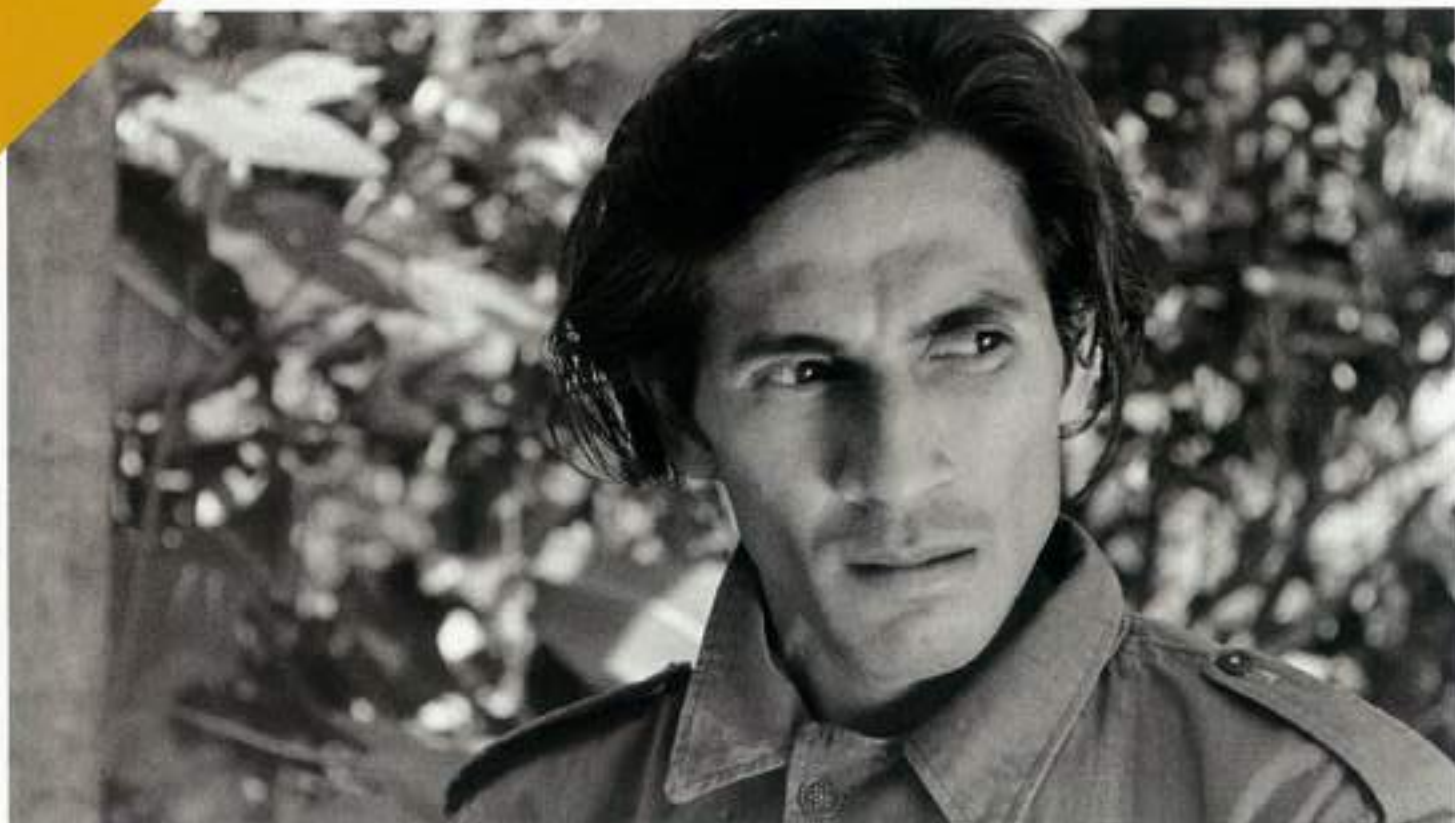
The master tapes of *After the Curfew* ended up being stored in Sinematek Indonesia when the Indonesian film archive was first established in the 1970s. When funding for the archive was cancelled back in 2001, saving original Indonesian film celluloid became a subject of debate.

Philip Cheah from the National Museum of Singapore (NMS) eventually came to the rescue and

*A. N. Alcaff and Dhalia who played the main characters, Iskandar and Laila.*

*Scenes from the movie.*





informed Lisabona Rahman from Kineforum that they were running a restoration program at the museum and were interested in restoring Indonesian films. At the recommendation of JB Kristanto, both NMS and the World Cinema Foundation, in collaboration with Sinematek Indonesia and the Konfiden Foundation, began work on restoring *After the Curfew*. At the time, Kristanto, a former journalist and film historian, stated that Ismail's *After the Curfew* was work which shed light on Indonesian history and was an important document. Ismail, he claimed, was the first Indonesian director to use film as a means of expression and not simply as a way of making money.

The restoration took over a year and a half to complete, ended up costing some 200,000 Singapore dollars and was undertaken by L'Immagine Ritrovata in Bologna, Italy.

#### ABROAD AGAIN

The goal of the restoration project was to restore the film to the same quality that it had been in when it was first produced. When the film had first been rediscovered, most of the celluloid negatives had mold on them. Moreover, there was also a loss of sound during some of the film's most important

scenes amounting to a total of 1 minute and 46 seconds. In order to begin the restoration process, the original camera negatives, duplicate negatives, duplicate positives and sound negatives were sent off to Bologna. The results of the restoration process were screened for the first time over at the National Museum of Singapore as part of its *Merdeka! The Independence of Indonesian Cinema and Independent Cinema* program.

The world renowned Cannes Film Festival also ended up screening *After the Curfew* for an international audience. The Cannes Classics programme, under which the film was screened, was created in 2004 in order to showcase classics and masterpieces of cinema history which had subsequently been preserved for future generations. The program dedicated itself to honouring production houses, rights owners, libraries and archivists all over the world. Another international festival, the 56th London Film Festival, also screen the film to over 100 moviegoers in 2012. And so, after more than half a century, *After the Curfew* finally got to be seen abroad once again.

It is hoped that this successful restoration project will prove to be just the beginning and that



*AN Alcaft won in the Best Leading Actor category at the Indonesian Film Festival for his performance in the movie.*

*Dhaila also won at the Indonesian Film Festival in the Best Leading Actress category for her role in "After the Curfew".*

other Indonesian films will also be restored to their former glories in the future. However fortuitous funding, such as that which managed to rescue *After the Curfew*, cannot be counted on. Indonesia cannot simply rely upon other countries to help out and needs to thus pay some attention to this issue. If it doesn't, then Indonesia could end up losing many of its most important social and cultural documents, and film lovers will be deprived of some vital historical insights.

“

*The goal of the restoration project was to restore the film to the same quality that it had been in when it was first produced.*





film

# INDONESIAN FILM FESTIVAL 2013

2013 인도네시아영화제

하비비 Habibie & Ainun  
대사 The Dancer  
부활의 문대 The Rainbow Troop  
공작의 여자 Son  
레미콘: 알 번째 승객 The Raid - Redemption  
모두의 아들 Mada: All Sons  
레노베르스 Recto Verso  
9번의 여름과 10번의 가을 9 Summers, 10 Autumns



# INDONESIAN MOVIES GO GLOBAL



FILM IN INDONESIA IS ENJOYING SOMETHING OF A RENAISSANCE AT THE MOMENT. A STRONGLY FELT PRESENCE AT INTERNATIONAL FILM FESTIVALS HAS BEEN BACKED UP BY AWARDS APLENTY FOR ITS BETTER-KNOWN TITLES – 'THE RAID', PERHAPS THE BEST KNOWN OF ALL. YET DESPITE ITS EMERGENCE ON THE WORLD'S SILVER SCREEN, DOMESTICALLY, THE NATION'S OUTPUT HAS NOT RECEIVED THE SAME RECOGNITION; A FACT THAT WILL SURELY CHANGE IF THE COUNTRY CONTINUES IN ITS CURRENT VAIN.

#### THE RAID PHENOMENON

It won the 'People's Choice Award' at the Toronto International Film Festival and was a big hit at both Sundance and the SXSW in Texas. But *The Raid: Redemption* was not simply 'doing the rounds' on the festival circuit, oh no... Directed by Brit, Gareth Evans, *The Raid* made \$4.1m in profit in America and has now previewed in 50 countries worldwide. Moreover its sequel, *The Raid 2: Retaliation*, far from being a flop – the fate of so many sequels – proved a success in its own right. Nominated at the Golden Trailer Awards for Best Foreign Action Trailer, *The Raid 2* also won plaudits when previewed at Sundance, SXSW, the Atlanta film festival and Panama – to name a few. Commercially, the film brought in a total of \$4.5m from global box office sales. The secret to its success? Well, according to Evans, it was learning from its predecessor. "We learned that the key to making a fight scene work was preparation, exercise, and storyboarding months before", he said.

#### WHAT QUALIFIES A FILM FOR A FESTIVAL?

Films previewed in festivals generally fit into one of four categories:

##### Festival First Films (*Streetside* and *The Toilet Blues*)

A film may not have been released in Indonesian theatres but is already showing in a festival. Here it really is the taking part that counts as, win or not, the film's mere inclusion on the festival bill will bring it valuable exposure – particularly true in a festival like Sundance.

Indeed, such films – despite their origins – are screened around the world before coming home to Indonesia. Daniel Ziv's documentary film, *Streetside*, is one such example and was rewarded for its voyage at the Busan International Film Festival, where in 2013 it was named Best Documentary.

A more recent example is provided by the internationally successful *Toilet Blues*, and its story of adolescent rebellion, love and redemption. The film's director, Dirmawan Hatta, invested his faith in an honest depiction of his subject – an approach which paid dividends come awards time. Indeed, *Toilet Blues* won seven international awards: the Busan Film Festival 2013, Film Festival Mumbai 2013, Göteborg Film Festival 2014, Deauville Asian Film Festival 2014, Amsterdam Film Festival 2014, India Film Festival 2013 and Cambodia Film Festival 2013.

##### The Post-Screening Inclusion (*Dilema* and *The Mirror Never Tells Lies*)

These movies have already screened in theaters but it is the opinion of the creator that a run in festivals would still be advantageous. Then, providing

the work is of suitable quality, producers send the film material to various festivals. Alternatively, a festival 'scout' might recruit the film for their festival.

*Dilema*, a movie by Robert Ronny, Robby Ertanto and Rinaldy Puspo, received a lukewarm reception in Indonesia, and yet it won 'Best Feature Film' at the Detective Film Festival in Moscow, Russia.

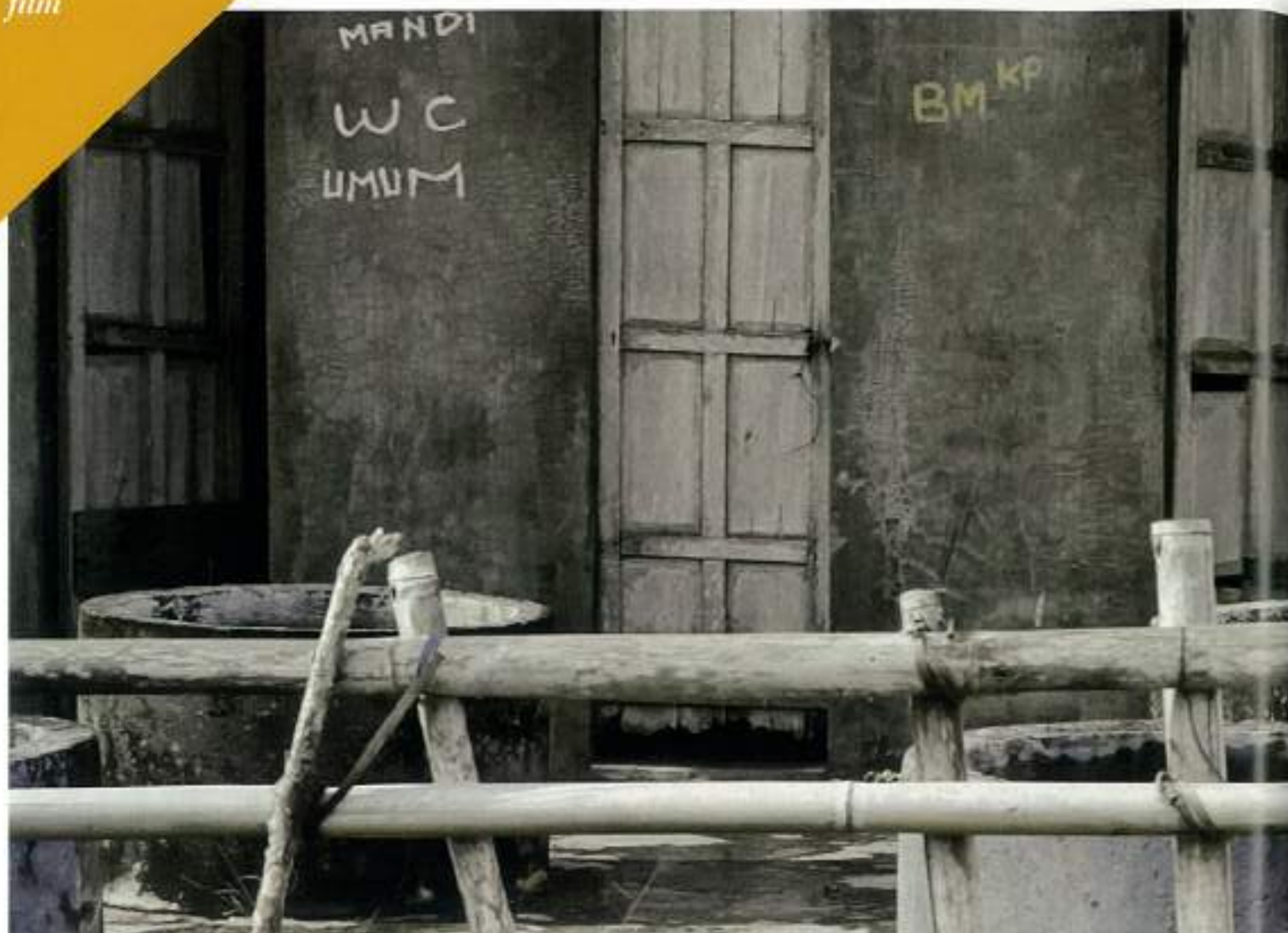
Equally, *The Mirror Never Lies*, Kamila Andini's directorial debut from some years back, was only viewed by a couple thousand cinema-goers on its release, but that did not stop the film cementing Andini's international reputation.

“

*Here it really is the taking part that counts as, win or not, the film's mere inclusion on the festival bill will bring it valuable exposure – particularly true in a festival like Sundance.*

Indonesian Film Festival held in Korea.





## TOILET BLUES

A FILM BY DIRMADIAN HATTA



Executive Producers: HURDUTUL AMBAH Producer: EDO W.P. SETIANGGANG  
Director: DIRMADIAN HATTA Written By: DIRMADIAN HATTA & ADAM HEERDANTO



**The Genre-Specific Festival**  
(A Lady Caddie Who Never Saw a Hole in One)

The films that fall into this fairly self-explanatory category are wanted for genre-specific festivals. E.g. short films, documentaries, animated films etc.

To cite an example for this category we might turn to short film: *A Lady Caddie Who Never Saw a Hole in One*, an award-winner at the Busan International Film Festival. The Film lasts just a quarter of an hour and tells the unusual story of love found on a golf course in the city of Yogyakarta.





In awarding the film, the Busan jury remarked on the authenticity of its political voice, a feat it managed while talking about love and golf.

#### The Critics' Choice (Something in the Way)

These films are seen as important by critics because they add something to the net-worth of the medium, i.e. they are genuinely innovative. Often these 'arty films' are largely overlooked by the public and aspire to an ideal that rarely penetrates the more glitzy, easily accessible blockbusters. Such films are sometimes difficult to find in Indonesia,

Then, last but not least, in the fourth category, for example, the film *Something in the Way, Something in the Way*, an American crime film directed by Teddy Suryaatmaja, entered the Panorama section of the Berlin International Film Festival in 2013. The film tells the story of Ahmad (27) and his inner conflict between the seedy goings on he witnesses during his night shift as a taxi driver and the religious teachings he learns at gatherings near his residence.

Whatever their route, two things are for sure: for a film to make it into a festival is a great achievement. And in Indonesia, the art form continues to go from strength-to-strength, festival-to-festival; long may it last.

*A scene from Toilet Blues.*

*A promotion poster for Toilet Blues.*



# T U M P E N G

## TUMPENG AND RITES OF PASSAGE

Many Indonesians believe that life is determined by external forces, and that a person cannot surpass the conditions life has set. Whereas Western cultures often believe that man's challenge is to conquer and control nature, Indonesians are more inclined to let nature run its course. While a Westerner may believe that a good grain harvest is dependent on climatic conditions, fertilizer and pesticides, a Javanese farmer may just as surely believe that good harvests come from a healthy respect for nature. It is a cultural difference of opinion that far transcends the harvest. Indeed, in Indonesia, there is a strong belief in Karma, fate, and the natural order of the universe; beliefs that find expression in rituals held on landmark occasions such as birthdays and funerals. Each ritual has a different rule which

depends on its occasion (i.e. location, attendee, dress code and type of *Nasi Tumpeng*). For example, in funeral *selamatan*, people usually use *Tumpeng Pungkur*. *Tumpeng Robyong* is used in marriage, and in pregnancy, *selamatan Tumpeng Nujuh Bulan* is the star of the show. The differences between these tumpengs manifest themselves in varying shapes and decorative components, all of which symbolise different meanings according to the occasion.

In *Tumpeng Pungkur* (funeral), the conical shape of the tumpeng is cut in half. This symbolises the separation of the dead and alive. In *Tumpeng Robyong* (marriage), the tumpeng is surrounded by the garden of vegetables (i.e. cucumber, long bean, red onion, cabbage and carrot) which represents the blossoming of relationships. *Tumpeng Nujuh Bulan* (for pregnant women during the first seven months of pregnancy) uses 7 conical shapes of tumpengs. These symbolise the first seven critical stages of pregnancy and adaptation to the Hindu epic.

The Hindu epic is the reconciliation of the universe after being destroyed

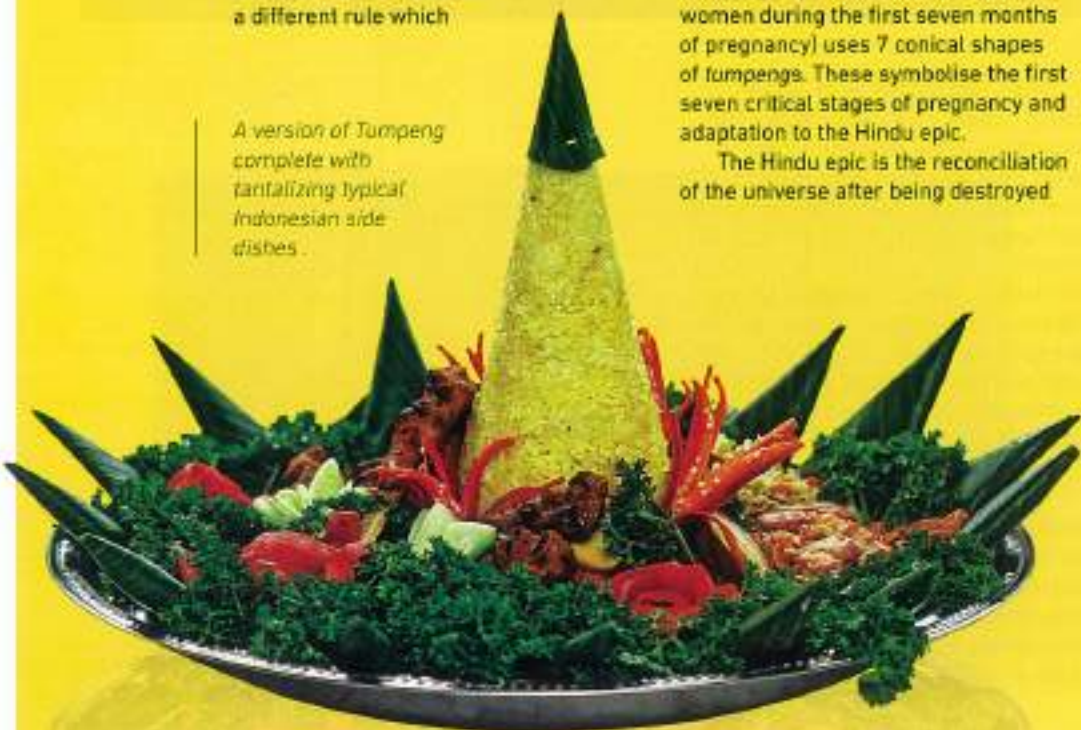
NASI TUMPENG IS A SYMBOLIC ACCOUNT OF THE TRADITIONAL RITUAL FEAST, SELAMETAN. THE NOTION OF SELAMETAN HONOURS THANKSGIVING, BLESSING AND GRACE; IT IS HELD TO CELEBRATE RITES OF PASSAGE AND PROMOTE A SENSE OF COMMUNITY.

by Shiva, the Hindu God of Destroyer. Every component of the story becomes an ingredient for *Tumpeng Nujuh Bulan*. The selected ingredients being used are essentially the ingredients that are good for pregnant women and are thought to serve as a safe blessing for the safe delivery of the baby.

In this particular epic, God of Shiva stirred the 7 oceans which surround Mount Meru. Mount Meru or 'Mount Sumeru' is a sacred mountain in Hindu and Buddhist mythology and is considered to be the centre of the universe. It is believed to be the abode of Brahman and other deities of all religions. The name Mount Semeru portrays the immensity and sacredness of the mountain. The condition surrounding the mountain became disorder. This is represented by the random disseminate of the dishes surrounding the rice tumpeng. These dishes are placed randomly to represent the uncertainty in one's life, but with hard work and perseverance everything is hoped to go smoothly. Meanwhile, on top of the mountain, the sizzling fire is represented by red chilli. Red chilli symbolises the hope that our prayers are reaching God.

Kalakutha poison is represented by red onion – a remedy ingredient used in many Asian dishes. Amertha water symbolises *terasi* – a condiment

A version of Tumpeng complete with tantalizing typical Indonesian side dishes.





made from pounded and fermented shrimp or fish. Terasi is used in a lot of Indonesian and Malaysian food for good digestion. After this process, Amerta water fills the vase from its base. This is represented by cooked egg that is still inside its shell which symbolises the birth of life.

The concept of unpacking *Nasi Tumpeng* is similar to the Japanese lunch box. It reflects the general situation and characteristic of Indonesia at a time when the country is predominantly controlled by the Javanese ideology, political and economic system.

At one and the same time, *Nasi Tumpeng* represents an intangible cultural heritage and the essential identity of Indonesia. Unfortunately, however, it is in danger of disappearing. The main reason behind the decline of *Nasi Tumpeng* is a booming, homogenised international culture, fostered not only by socio-economic 'modernisation', but also by the tremendous rise of readily available information. The intangible nature of this heritage also makes it vulnerable. In order for *Nasi Tumpeng* to survive and prosper, the bearers of the heritage will have to continue to acquire further knowledge and skills, and transmit these skills to the next generation. With that aim in mind, their heritage must be identified and given official recognition.

#### HIDDEN KNOWLEDGE BEHIND OFFERINGS

Offerings help those praying to acknowledge their realms, how, where, and with whom they live. The use of natural products is an acknowledgement of what makes life possible in the form of offerings.

Most of the elements used are structural representatives of how the universe works. The use of chicken, for example, represents land, while the use of fish represents the sea. Within individual dishes there is a hidden



*Sekatenan and Grebeg sura, some ceremonies that using tumpeng as offering*

message. For instance, the number of fish bones in milkfish symbolises how lucky someone will be. Catfish, a type of fish that live in low riverbeds, symbolise humbleness. It is also a reminder that if we want to enjoy good career prospects, one has to start from scratch. Salted fish, a type of fish that live together, symbolises the need to help each other. Kangkung, a kind of amphibious vegetable, symbolises that as humans we have to be flexible. Long beans – which as their name suggests, 'grows long' – symbolises longevity and patience. Bean sprouts, due to their uniqueness, are used as a symbol of creativity. As a whole when these dishes are served together, they became a story with messages and advice.

Colour, being the most important element in aesthetic after shape, is used as a representative medium. In Javanese, each day is represented by different colours, called the *Primbon* – a concept

not dissimilar to the Chinese FengShui. Most Javanese people use *Primbon* to set-up a new house, prepare a new life or marriage, as well as for other daily activities. For instance, when the day is yellow in colour, it represents gold, prosperity and wealth; it is a good day for opening a new business. Colour also acts as an indicator of human character. For example, red represents anger, green represents jealousy and yellow represents greed.

Asian's notion of communal dining spans the whole course (if you'll pardon the pun) from preparing the meal with one another, to sharing it on one table and eating peacefully together. One radical example of this is *Grebeg*. It is one of the major events in the city of Yogyakarta, Indonesia, and is held every *Satu Sura*. The Yogyakarta King will hold a

ritual with his high priest in his palace. A life-sized *Nasi Tumpeng* is prepared one night before New Year's Eve. Depending on the occasion, sometimes there will be as many as five *Nasi Tumpengs* prepared; all will be offered to God and the ancient ancestors. This *Tumpeng* consists of vegetables, peanuts, red peppers, eggs, and several other delicacies. It is mountain shaped and symbolizes prosperity and wealth. The next day after the *Tumpeng* had been created, it will join a procession and be escorted by the high-ranking court servants. The 2 hours procession will start from the palace parameter and continue to the heart of the city. Upon reaching the heart of the city, the people who have been tailing the *Tumpeng* will chase after it. They will take a bit of the *tumpeng* and bring it home for themselves and their loved ones. This ritual is held to symbolize the king's (being the messenger from God) sympathy, care and concern towards his people.

Source: *Indonesian Heritage* (National Library of Indonesia)



*fashion*



DIDIET MAULANA

# THE POWER OF INDONESIAN WOVEN



HAVING NEARLY  
GIVEN UP ON  
BECOMING A  
FASHION DESIGNER  
BECAUSE OF  
DOUBTS OVER HIS  
ABILITY, WE HEAR  
FROM INDONESIA'S  
STAR DREAM  
WEAVER.

**D**idiet Maulana should have been proud when the presidents and the ministers attending the APEC 2013 arrived wearing his design: an event that helped put Indonesian woven fabric on the map.

From a young age, Maulana showed an aptitude for drawing and with his ability enrolled in the architecture school at the Parahyangan. After graduating, he joined the creative division of MTV, still drawing and designing but with lingering doubts over a career as a designer.

From MTV, Maulana moved to work in the marketing division at a fashion retail company – a post he held for seven years. It was here that his once-forgotten dream of becoming a designer was well and truly reignited. He quit his job and with a mission to style his new fashion line on the Indonesian woven fabric called 'tenun ikat', decided to establish his own brand in 2011.

"At that time, everyone was busy talking about Indonesia's culture and natural resources being claimed by other countries, but they did nothing about it. Rather than just sit around and listen to the debate, I decided to do something," Didiet said.

His mission to help promote the richness of the archipelago was materialized as Didiet was trusted to design the outfits of finance ministers and their deputies, as well

as for Sri Mulyani Indrawati, World Bank managing director and former Indonesian finance minister, for the 2013 APEC Summit in Bali. On getting the nod over others, Didiet said: "I feel flattered, of course. I had the chance to promote Indonesia's traditional textiles and my country, too. I want to show the international quality of Indonesian products." It was an opportunity that doubled as a learning experience for Didiet's clients, as in the outfit package he had attached a short story on how tenun was made so they could appreciate the textile more and understand all the efforts that had gone into producing it.

Didiet first discovered tenun when he went to Jepara and found a tenun-making village in the city, Troso. Seeing the opportunity to further develop the tenun, he then asked local weavers to team up with him as soon as he established Ikat Indonesia. Why tenun and not batik: because batik has enough attention and publication already, and Didiet wanted to spotlight the other great Indonesian fabric – as he says: "Don't wait until another country claim it."

“

*He quit his job  
and with a mission  
to style his new  
fashion line on the  
Indonesian woven  
fabric called 'tenun  
ikat', decided to  
establish his own  
brand in 2011.*





*Didiet Maulana stages his collection on the runway.*

Having established Ikat Indonesia, Didiet launched his fashion line - a unique combination of woven and modern fabric, which stood at the cutting edge design. A darling of Indonesia was born. Social media has since amplified his success, with proud wearers of Didiet's designs posing for pictures. "Facebook, Path and twitter are really useful as a promotion tools," said Didiet. Indeed, the modern version of word-of-mouth has brought Didiet's clothing to the masses.

Now, in a new stage of Indonesian woven exploration, Didiet is developing Swara, a top-end brand with the luxury consumer in mind. This new fashion will open the door to international markets, a prospect Didiet welcomes. "I think, if we want compete with well-known international brands, we should follow their rule," Didiet explains. So, looking to the future it seems Didiet has got it all sewn up - he need not have doubted his talents after all.



# USEFUL INDONESIAN PHRASES

ALTHOUGH MOST INDONESIANS SPEAK AT LEAST A LITTLE ENGLISH, IT'S ALWAYS BETTER TO KNOW A FEW WORDS OF THE LOCAL LANGUAGE IN ORDER IN ORDER TO MAKE NEW FRIENDS AND SNAP UP THE BEST BARGAINS DOWN AT THE MARKET.



## BASICS

1. Good morning
2. Good afternoon
3. Good evening/night
4. How are you?
5. Good
6. Bad
7. My name is \_\_\_\_\_
8. Can you help me?
9. I don't speak Indonesian very well

Selamat pagi  
Selamat siang  
Selamat malam  
Apa kabar?  
Baik  
Buruk  
Nama saya \_\_\_\_\_  
Bisakah Anda membantu saya?  
Bahasa Indonesia saya kurang bagus  
Apakah Anda bisa berbahasa Inggris?  
Mohon bicara pelan-pelan  
Mohon diulang  
Jam berapa sekarang?  
Terima kasih  
Sama-sama  
Mohon maaf  
Permisi  
Hati-hati

10. Do you speak English?
11. Speak slowly, please
12. Repeat, please
13. What time is it?
14. Thank you
15. You're welcome
16. I'm sorry
17. Excuse me
18. Be careful

## TRAVEL

1. Where can I purchase a SIM card?
2. How do I activate the data plan?
3. Where can I get a taxi around here?
4. Can you take me to \_\_\_\_\_?
5. Where can I rent a car?
6. Where can I rent a motorcycle?
7. Where is the nearest hotel?
8. I'd like to check-in
9. Do you have a room available?
10. Is there a restroom around here?
11. Where is the nearest restaurant?
12. Is there any vegetarian restaurant?
13. Is it near?
14. How far is it?
15. Ceremony
16. Temple
17. Religious offerings
18. Beware of monkeys

Di mana saya bisa membeli SIM card?  
Bagaimana saya mengaktifkan paket data/  
internet?  
Di mana saya bisa mendapatkan taksi  
di sekitar sini?  
Bisakah Anda mengantarkan saya ke \_\_\_\_\_?  
Di mana saya bisa menyewa mobil?  
Di mana saya bisa menyewa sepeda motor?  
Di mana hotel terdekat?  
Saya mau check-in  
Apakah ada kamar yang masih kosong?  
Apakah ada toilet di sekitar sini?  
Di mana restoran terdekat?  
Apakah ada restoran vegetarian di sini?  
Apakah jaraknya dekat?  
Sejauh apa dari sini?  
Upacara  
Pura  
Sesajen  
Hati-hati dengan monyet



INDONESIAN MASKS

# BEYOND TIME



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